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Mary Champness



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BY

MARY CHAMPNESS

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TO  
MY MOTHER



## P R E F A C E

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As one of the Secretaries of the Methodist Hymn-book Committee, I have been asked to write a few words of introduction to the book Miss Champness has compiled. I do so with the greater pleasure because of the intention which has inspired the writing. Miss Champness has not attempted an exhaustive account of the new Hymn-Book. That may be expected shortly from another hand and in another form. This is a more modest, and certainly a more popular, service rendered to the Church, the class-room, and the Christian home. The writer has specially desired to help local preachers and members of Wesley Guilds. She will really help also a much larger circle. To know who wrote the hymns we sing, and under what circumstances they were written, and for what purpose, cannot fail to assist devotion and enrich experience.



A local preacher or class-leader who is familiar with the hymns he uses, who knows their origin, and at least some of their associations, will make a selection more suggestive of holy thought, and more appropriate to the needs of the moment, than if he knew only the words on the actual page.

In compiling the Hymn-Book the Committee steadily kept in view not only the great city church or mission hall, not only the statelier occasions of public worship, but also those homelier and more experimental uses which have also been very present in Miss Champness's mind whilst writing this admirable little book. Those who during four years devoted their best thought to the task of producing a hymn-book which, whilst preserving the distinctive features of Wesley's Collection of Hymns, should also include as many hymns of the universal Church as the limitations of size and price permitted, will rejoice that their work has found such hearty acceptance and popular exposition in those circles in which the name of 'Mary Champness' is honoured and beloved.

NEHEMIAH CURNOCK.

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## INTRODUCTION

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There David standes with harpe in hand  
As maister of the Queere  
Tenne thousand times that man were blest  
That might this musicke hear

Te Deum dothe Sant Ambrose singe  
Sant Augustine dothe the like  
Ould Simeon and Zacharie  
Haue not their songes to seeke

Our Ladie singes magnificat  
With tune surpassinge sweete  
And all the virginns beare their parte  
Sitinge aboue her feete.

THESE stanzas from the old Jerusalem hymn may well stand as the motto of any modern hymn-book. It is really in hymn-singing that one believes in 'the Holy Catholic Church, the Communion of Saints.' Our creeds divide us, but in our hymns we are one. 'We are not divided, All one body we.'

Singing in this book we hear a wonderful choir of saints. From the old days come

the Hebrew psalmists, who 'taught Christendom how to praise'; then come 'Ould Simeon,' 'our Ladie' singing magnificat, and 'Zacharie'; then we may listen with the disciples to the Master saying the 'Blesseds'; then to the hymns of the early Church, of which the younger Pliny says, 'These Christians in Bithynia, on a stated day, before it was light, sang hymns to Christ as God. So we can sing the 'Veni, Creator Spiritus,' either in Bishop Cosin's translation or Dryden's verse.

From the Eastern Church come 'Art thou weary' and others. With sainted monks of the Middle Ages we sing 'Jesu, the very thought of Thee' and 'O come, all ye faithful.' Luther leads a great body of German Reformation singers—monks turned pastors, workmen singing at their craft; and we hear 'Ein feste Burg ist unser Gott' ringing out.

Mystics, like Mme. de Bourignon and the unknown Spaniard from whom John Wesley got 'O God, my God, my all Thou art'; the 'hardy Norseman,' who gave us 'Through the night of doubt and sorrow'—how the choir grows! Then Englishmen: the daunt-

less 'little Ken, who tells Charles II. of his faults'; Isaac Watts, born while his father is in jail for conscience' sake; the schoolboy Milton, with 'Let us with a gladsome mind'; Addison, from the coffee-house where he writes the *Spectator* papers; Sternhold and Hopkins, Tate and Brady; the Wesleys—old Samuel, young Samuel, Charles and John; poor Cowper, with the sad songs that cheer so many; Newton, once a blasphemer, now joining St. Bernard in finding the name of Jesus sweet; Dr. Doddridge, Grigg, Francis, Hart; Montgomery from his printing office; Toplady, with the hymn so far greater than himself. Then the Methodist writers, from Tommy Olivers down to Judge Waddy—a goodly party; old Bakewell, Dr. Bunting, Dr. Punshon, and Smetham. Then clergymen: Dean Alford, Drs. Chandler and Neale; Hare, Heber, Kingsley, and Lyte; Milman, Pusey, Stanley, Thring, Wordsworth, How, Keble. English Churchmen who left us for Rome, like Newman, Potter, and Faber, join in this choir, with 'O Saviour, bless us ere we go,' 'Lead, kindly Light,' and 'Brightly gleams our banner.'



Nonconformist singers such as Bonar, Conder, Lynch, and Rawson join the song ; while from over the sea come a band of Americans : P. P. Bliss, Bryant, Washington Gladden, Oliver Wendell Holmes, Whittier. And from all sides come women singers : Christina Rossetti, Miss Havergal, Miss Bradfield, Charlotte Elliott, Mrs. Adams, Mrs. Luke, Miss Hankey, Anne Brontë, Miss Procter.

And these are of all shades of belief : Methodists and Baptists, Unitarians and Romanists, ' Brethren ' and Moravians (for, as Mr. Horder says, ' There is little heresy in hymns ') ' in sweet consent unite their Alleluia.'

Then we must think of those in all parts of the world who are joining these singers. Wherever Christian Missions have gone, there has gone the singing of hymns ; and we may take it for granted that all the best-known hymns are now sung in every land where the language has been reduced to writing by the missionaries. One of the first efforts, after some part of the Bible has been translated into a new tongue, is to translate some hymns, so that the people can, as was said

of the Germans in Luther's time, 'sing themselves into the doctrine.' So 'Jesu, Lover,' and 'Rock of Ages,' 'When I survey,' and 'Take my life,' we may be sure are being sung in other lands as in ours, and I find from Dr. Julian's article on 'Missions and Hymns' that the following hymns are sung in the following tongues, among others: 'Christians, awake' is carolled by Esquimaux and Indians; 'Stand up, stand up for Jesus' by the poor oppressed people of the Congo; and 'When His salvation bringing' is sung there too! 'From Greenland's icy mountains' is sung in Greenland by the Esquimaux; 'One there is among all others' is well loved by the men of Uganda; 'How beauteous are their feet' rings out in Bishop Patteson's Melanesia, and the natives there join us in 'Eternal Father, strong to save,' and 'The Church's one foundation.' The rough and strong people of Bechuana sing 'The King of love my Shepherd is'; in Borneo they join other Christians in singing, 'O come, all ye faithful'; and Hindu and Sindi, Canarese and Tamil, help the natives of British India to sing 'Lord, speak to me,

that I may speak,' 'Art thou weary,' 'Holy, holy, holy,' and 'Tell it out among the heathen that the Lord is King.' Truly, are not the hymns of the Christian Church a marvellous help in this '*telling out*'?

The whole of the old Wesleyan Hymn-Book has been translated into Cingalese by enthusiastic missionaries! All the best-known hymns are in Chinese hymn-books.

\* \* \* \* \*

In compiling this little book, I have tried (not always successfully) to keep clear of criticism. It is meant to be not so much a help to preachers in choosing hymns for a service, as a help to the interest of the hymns when chosen, for themselves and for their congregation. Wherever possible, I have found either some account of the writer, or some association with the hymn itself, which may tend towards this.

I have had great help from the following books: Dr. Julian's *Dictionary of Hymnology*, without which I could not have done anything at all; Mr. G. J. Stevenson's *The Methodist Hymn-Book, Illustrated with Biography, History, Incident, and Anecdote*, the only fault



of which is that it is confined too much to the dying Methodists' use of the hymns ; Dr. Gregory's 1904 Fernley Lecture, on *The Hymn-Book of the Modern Church*. These three have been by me all the time. I have also read Mr. Horder's *Hymn Lover*, Mr. Biggs's *English Hymnology*, Mr. Robinson's *Romance of Psalter and Hymnal*, Mr. Campbell's *Hymns and Hymn Writers*, and Mr. Christophers' *Poets of Methodism*.

I do not claim any originality in this book. It is a compilation of what I have been able to find in any of these volumes that applies strictly to the matter in hand, namely, *The Methodist Hymn-Book* of 1904.

I do sincerely trust that the book may be a help to every preacher, choir-leader, and teacher who may read it.



# Half-Hours with 'The Methodist Hymn-Book'

---

## I

### *CHARLES WESLEY AND HIS HYMNS*

CHARLES WESLEY—the youngest son of the Vicar of Epworth, born in 1707. He was prematurely born, and had no voice for some weeks. When he gave his first cry, who would have thought that his weak voice was to reach to the ends of the earth? Delicate though he was through all his life, he yet did more work than many a healthy and hearty man does! When he was at Oxford his genius would sometimes 'burn' at the wrong time, and he vexed his graver brother by turning everything upside down while he was in the agonies of composition, and talking when he should have been working, and when John wished for quiet study! After his conversion all his poetic fire was turned to good ends, and

he wrote freely on all religious topics—too freely, in fact, had not John been at hand with his calm criticism to say ‘some were bad, some mean, and some namby-pambical.’ He sang of everything, and he had no small gift in music, and appreciated a good tune. He made friends with a musician named Lampe; and though this man had been for many years a Deist, through the influence of the Wesley brothers he became a Christian, and wrote many fine psalm-tunes for them. In a letter to his wife Charles asks, ‘How many of Lampe’s tunes can you play?’ And again, ‘Lampe’s tunes are universally admired here among the musical men, and have brought me into high favour among them.’ Charles wrote over seven thousand hymns; and though a great many out of such a number must needs be bad, many of these are in common use all over Christendom. The pick of them all, according to modern thought, are those that we have in the new Hymn-Book. Many of them are doctrinal, and it has often been questioned as to the right of hymns to teach doctrine; but, as Mr. Biggs says: ‘It has sometimes been explicitly stated, and much more often taken for granted, that hymns cannot be filled with doctrinal statements without detracting from their merits as songs

of praise. But it is rather true that though any polemic assertion of doctrine is out of place in a hymn, yet the hymn from which all distinctive teaching has been evaporated must always be weak and unsatisfactory.'

In *The Methodist Hymn-Book* we have over four hundred hymns by Charles Wesley, all of which, excepting 'Gentle Jesus,' 'All praise to Him,' and 'Thou very present aid,' were in the old book. This statement may be questioned, but if the index, not only of the first lines of the hymns but of the other verses, is consulted in the old Hymn-Book, I shall be found to be correct. Many of the hymns of Charles Wesley have been shortened and altered in order of verses, &c.

I shall try to give information as to the history and origin of as many hymns as possible.

'A charge to keep I have' (580) is based on Lev. viii. 35. 'A thousand oracles divine' (61) is one of the many doctrinal, even dogmatic hymns, and is on the Trinity. Wesley knew the value of hymns as a method of teaching doctrine, and, as we shall see, used it to the fullest extent. In Young's 'Night Thoughts' the lines occur :

They see on earth a bounty not indulged on high,  
And downward look for heaven's superior praise.



‘ Again we lift our voice ’ (829) was written on the death of Samuel Hutchins, one of the early Methodist preachers.

‘ Ah ! Lord, with trembling I confess ’ (448) was written to confute the idea ‘ once in grace always in grace,’ and so to enforce what is a strong part of Methodist teaching.

‘ Ah ! whither should I go ’ (325).

‘ All glory to God in the sky ’ (979) is a Christmas hymn, and will always be a choice Methodist possession, although the new book is richer in these hymns for special occasions than its predecessor. It cannot be forgotten that the Wesleys were Church clergymen, and as such made more of the ‘ Holy Days ’ than the Nonconformists did. John Wesley considered this the best of his brother’s ‘ Nativity Hymns.’

‘ All glory to our gracious Lord ’ (675).

‘ All praise to Him who dwells in bliss ’ (928) is one of those new to Methodists, although other Churches have had it. It is an evening hymn.

‘ All praise to our redeeming Lord ’ (681).

‘ All thanks be to God ’ (217). This was written after Charles Wesley had preached to ten thousand people in Gwennap Pit in Cornwall, and records his impressions of the service. Which of us would not have gladly

been there and seen the conversions that this hymn speaks of? 'Never' (he says in his Journal) 'had we so large an infusion of the Holy Spirit as in this Society.'

'All thanks to the Lamb' (786).

'All things are possible to him' (551). This is one of the hymns that was edited by John, who cut out a verse that ran,—

The unchangeable decree is past,  
The sure predestinating word,

and so on. Doctrine apart, does not the Church owe something to the editor who cut out such long words? This hymn contains a clear statement of the doctrine of Christian perfection, a feature which John Wesley greatly commends in some of his brother's works.

'All ye that pass by' (161). This was written as a Good Friday hymn, and especially intended for open-air use. An open-air service was once being held inside a chapel-yard; this hymn was sung to 'Go, bury thy sorrow,' and a 'passer-by' came in and was converted that night. The Earl of Derby (not the present earl) had once a copy of this hymn lent him, and he altered the words 'the Lord in the day of His anger' to 'of His *mercy*,' and it is an improvement. Once a squire

who was a strong Churchman, and opposed to the ways of the Methodists, was passing a place where Whitefield was preaching in the open air, and heard him give out this hymn. The words so strongly impressed him that he became a true servant of God from that hour, and soon all his family followed in his steps.

‘ Almighty God of love ’ (776).

‘ And are we yet alive ’ (785). This hymn is usually the opening hymn at the Wesleyan and other Methodist Conferences, and expresses very well the feelings with which a body of Christians meet after long separation.

‘ And can it be that I should gain ’ (360). This was written after the struggle that took place in Wesley’s mind in 1738, when he was first conscious of full salvation ; and has been used by many Christians since when at a loss to express, in words of their own, the wonders that God has done for them.

‘ And let our bodies part ’ (792) was used in early Methodist times much as ‘ God be with you till we meet again ’ is used now. When the Rev. Robert Newton was last leaving America to return home, numbers who came to see him off sang this, standing on a steamer alongside his.

‘ Appointed by Thee ’ (788) has a senti-

mental association which may not be unpleasing. It originally began 'How happy the pair whom Jesus unites,' and was written when Charles Wesley was 'courting.' His was a happy marriage, and not undertaken without much thought and prayer; the wedding was blessed by God. John says of the wedding-day, 'It was a solemn day, such as became the dignity of a Christian marriage.'

'Arise, my soul, arise' (363). One who worked for years as a missionary in the West Indies says: 'I feel it due to the glory and honour of God to inform you of the utility of one hymn in particular. I have a record of upwards of two hundred persons, young and old, who received the most direct evidence of the forgiveness of their sins while singing that hymn. My plan of using the hymn was as follows: After ascertaining as far as possible that the professed sorrow of the penitent was godly sorrow, we then commenced singing that hymn, requesting the penitent to join. Some of them would hesitate to sing at the last verse; in that case I would begin to sing the whole or part of the hymn again, until the penitent had obtained courage to sing every part. I have never known one instance of a sincere penitent

failing to receive joyous sense of pardon while singing that hymn.' This is a valuable testimony to the use of one method.

' Arise, my soul, arise, Thy ' (135).

' Arm of the Lord, awake, awake ' (219).

' Author of faith, appear ' (630).

' Author of faith, eternal Word ' (345). A paraphrase on Heb. xi.

' Author of faith, to Thee I cry ' (348).

' Author of faith, we seek Thy face ' (705).

' Away, my needless fears ' (482) has as a sub-title ' In danger of losing friends.'

' Away with our fears, The glad morning appears ' (896) was written on Charles Wesley's birthday, 1749, and his brother thus quotes it on his own birthday, 1788 : ' I this day enter upon my eighty-fifth year. How little have I suffered by the rush of numerous years ! Even now, though I find daily pain in my eye, or temple, or arm, yet it is never violent, and seldom lasts many minutes at a time. Whether or not this is sent to give me warning that I am shortly to quit this tabernacle, I do not know ; but be it one way or the other, I have only to say :

My remnant of days  
I spend in His praise,  
Who died the whole world to redeem ;



Be they many or few,  
My days are His due,  
And they all are devoted to Him.

In one of the now omitted verses the writer says :

How rich in the friends  
Thy Providence sends  
To help my infirmity on :  
What a number I see,  
Who could suffer for me  
And ransom my life with their own.

The Wesleys more than most people could say this. They were rich in good friends.

‘ Away with our fears, our troubles ’ (239). A Whitsuntide hymn. About fifty years ago a few prayerful young men in a small town agreed to pray at a certain time every day for a blessing on the place. Their confidence increased, and at last they agreed to wrestle through the whole night for an answer to their prayers. They met and cried till the dawning of the day. On the following evening they went to a village a few miles off, on home missionary work ; and there, while engaged in the service, the Holy Ghost came upon them and the assembled people. As they were returning home they struck up a song, ‘ Away with our fears ’ ; other singers joined them, and they encouraged each other on the way home,

‘ Away with our sorrow and fear ’ (848) was written as a funeral hymn. It shows well the joyful way in which the early Methodists met not only death, but that harder adversary, bereavement, when they could sing this hymn of praise and glory at a funeral ! A minister was lying ill, and some reference was made to the Great Exhibition, to which he had wished to go. He said, ‘ No, I shall never see the Crystal Palace ; but read me that hymn “ Away with our sorrow and fear,” and you will see that I shall not miss much.’

‘ Be it my only wisdom here ’ (582).

‘ Behold, how good a thing ’ (683).

‘ Behold the Lamb of God ’ (283).

‘ Behold the servant of the Lord ’ (594). When Charles Wesley wrote this, his title for it was ‘ An Act of Devotion,’ and it was published by John in his *Further Appeal to Men of Reason and Religion* five years before it was seen as a hymn to be sung. This hymn was once taken as a lesson at a Bible-class, and every line was found to have a Scriptural allusion. Mr. Stevenson gives them in his book as follows :

#### VERSE I

Line 1. Luke i. 38

„ 2. Ps. xxii. 8

„ 3. Luke xii, 28

Line 4. Rom. xii. 2

„ 5. Heb. iv. 10

„ 6. Matt. iii, 15

VERSE 2

Line 1. Eph. iii. 7	Line 4. Hos. xiv. 8
„ 2. 1 Cor. xv. 9	„ 5. John iii. 21
„ 3. Isa. vi. 8	„ 6. Heb. xiii. 20, 21

VERSE 3

Line 1. 2 Chron. vi. 7-9	Line 4. John xvii. 4
„ 2. Prov. xvi. 9	„ 5. John viii. 4
„ 3. 1 Cor. xvi. 10	„ 6. Mark vii. 37

VERSE 4

Line 1. 1 Cor. vi. 19, 20	Line 4. Ps. cxix. 6
„ 2. Isa. lxiv. 8	„ 5. Matt. vi. 22
„ 3. Ps. xvii. 15	„ 6. Phil. i. 21

This is a very good way to study hymns in a class-meeting.

‘Being of beings, God of love’ (427) was composed as a ‘Grace after meat.’

‘Blessed be our everlasting Lord’ (973).

‘Blessing, honour, thanks, and praise’ (827) was written for, and sung at, the funeral of the mother of the Wesleys. John Wesley preached a marvellous sermon on this occasion.

‘Blest be the dear uniting love’ (791). J. B. Gough, the well-known temperance lecturer, tells a good story of this hymn, When he was leaving home at twelve years of age, for his first situation, which was with a man who was emigrating to America, he spent his last home evening not with his mother, but at tea with a neighbour. After-

wards his mother said, 'I wish you had taken tea with your mother, John,' which remark, he says, 'was a source of much pain to me in after years.' However, the next morning, after a touching parting with his parents, he set off. 'On June 10, everything being arranged, we sailed from the Thames in the ship *Helen*. Passing Dover, we arrived off Sandgate, when it fell a dead calm, and the ship's anchors were dropped. I afforded some amusement to those around me by the eagerness with which I seized a telescope, and the positiveness with which I averred that I saw my old home. During that day boat after boat came off to us from the shore, and friends of the family I was with paid them visits, but my relations did not come. After long and weary waiting I saw a man standing up in a boat. "That's he, that's my father!" I shouted. He soon came on deck and smothered me with his kisses. When evening came our visitors from the shore repaired to their boats, which, when a few yards from the ship, formed in a half-circle. Our friends stood up in them, and o'er the calm waters floated our blended voices: we sang, "Blest be the dear uniting love." About midnight I heard my name called, and going on deck I there found my

dearly loved mother and sister, who had paid half a guinea (money hardly earned, and with difficulty procured) to a boatman to row them to the ship. They spent an hour with me—and ah ! how short it seemed ; then departed with many tears.'

' Blow ye the trumpet, blow ' (226), is one of the hymns for New Year's Day. The controversy between the Calvinists and Arminians led to Toplady altering verse 3 as follows :

Extol the Lamb of God,  
The *sin*-atoning Lamb.

instead of ' the *all*-atoning Lamb.' This caused the hymn to be generally considered as Toplady's from the date of his alteration until 1830, when it was included in the Wesleyan Hymn-Book, and the error of authorship was put right.

' Brethren in Christ ' (691).

' By secret influence from above ' (292).

' Captain of Israel's host, and Guide ' (611). This hymn owes much to John's editing ; the second verse originally read :

By Thine unerring Spirit led,  
We shall not in the desert stray ;  
The light of man's direction need,  
Nor miss our providential way.

John Wesley, to quote Dr. Bunting, ' altered



the line so as to express assured confidence without seeming to assert the independence of outside help.'

'Captain of our salvation, take ' (894).

'Cast on the fidelity ' (472).

'Centre of our hopes Thou art ' (697).

'Christ, from whom all blessings flow ' (689).

'Christ, our Head, gone up on high ' (713).

'Christ the Lord is risen to-day ' (170).

The version which we sing of this hymn is not just what Charles Wesley wrote. It was altered by Madan in 1760, and not included in the Wesleyan Hymn-Book until 1830, when Madan's alteration remained. The line 'Once He died our souls to save' was originally 'Dying thus He all doth save.'

'Christ, the true anointed Seer ' (196).

'Christ, whose glory fills the skies ' (904) is one of those hymns that no Christian Church can do without. Toplady and Montgomery introduced it into the Church of England and the Nonconformist Churches. It has also been turned into Latin.

'Clap your hands, ye people all ' (186).

'Come, all who truly bear ' (729).

'Come, all whoe'er have set ' (613).

'Come, and let us sweetly join ' (740).

This and the three following hymns were originally all in one poem, and the continuity of them is spoiled in the new book by putting the first one as a four-line, and the others as eight-line stanzas.

‘Come, divine Interpreter’ (260).

‘Come, Father, Son, and Holy Ghost, Honour’ (724).

‘Come, Father, Son and Holy Ghost, One God’ (354).

‘Come, Father, Son, and Holy Ghost, To whom’ (893) was written for the opening of a school in Kingswood, and forms one of Charles Wesley’s hymns for children. It has been always a puzzle to me how the Wesleys came to expect such elderly virtues in children. Remember, the boys at this very school were never to be allowed to play! And yet they were expected to have—

Knowledge and vital piety,  
Learning and holiness combined.

They were rather likelier to have headache and indigestion combined! But we make, perhaps, the opposite error nowadays, and expect children never to be serious or to employ their minds usefully.

‘Come, holy, celestial Dove’ (342).

‘Come, Holy Ghost, all-quickenning fire, Come, and in’ (245).

‘Come, Holy Ghost, all-quickenings fire !  
Come, and my ’ (535).

‘Come, Holy Ghost, our hearts inspire ’  
(256).

‘Come, let us anew ’ (930). A little girl in Scotland was very anxious to go to a watch-night service, ‘To see what it was like.’ Her father allowed her to go, on condition that she remembered the text and repeated it on returning home. However, she could not keep the text in mind, but one thing she remembered, and that was this hymn. It so impressed her as to lead to her conversion. It is very needful to teach children the meaning of hymns, though ; I remember that the meaning of this hymn only dawned on me when I was quite a big girl. I had learned it by heart years before ; but I always thought that ‘anew ’ was a verb, and was something good people did on a New Year’s Day, and I wondered how you did it ! The Rev. John Fletcher of Madeley once invited some girls to breakfast with him and spend an hour. He took a basinful of bread and milk, and asked them to see how long it took him to eat it. They timed him, and said, ‘Just a minute and a half.’ ‘Then,’ said he, ‘we have fifty-eight minutes of the hour left,’ and they sang this hymn ; and then he gave

them a talk on the value of time, which made a great impression on them. I don't know whether it occurred to any of them that eating so fast as that was not a commendable example to the young !

The other 'Come, let us anew' hymn (614) was written 'on a journey.'

'Come, let us arise' (598).

'Come, let us ascend' (687), is one of Charles Wesley's 'Marriage Hymns.' He embodied it in the Apostle's 'climax,' 'The greatest of these is charity.' Writing of it, Mr. Fletcher of Madeley says, 'When the triumphal chariot of perfect love gloriously carries you to the top of perfection's hill, when you are raised far above the common heights of the perfect, when you are almost translated to glory, like Elijah, then you may sing this hymn.'

'Come, let us join our friends above' (805) is another of these songs of holy joy that the early Methodists sang at funerals. At a funeral at Redruth this was sung, and among the singers one young man might be noticed who appeared to be full of feeling as he sang. Soon afterwards he was found on his death-bed, and said, 'I am going early ; but God has brightened my short life into a full one. Those hymns have taught me to live in the

light of the future.' He died singing 'Come, Lord of hosts, the waves divide, and land me now in heaven.'

'Come, let us join with one accord' (634).

'Come, let us use the grace divine' (745) was written for Confirmation services, and is therefore very suitable for Covenant services, the recognition of new members, &c.

'Come, let us, who in Christ believe' (291).

'Come, O my God, the promise seal' (560). Mr. Bunting says, 'This hymn might be taken as an expression of the first triumph of a new believer.'

'Come, O Thou all-victorious Lord' (305). This was the result of a visit Charles Wesley paid to a stone-quarry at Portland in 1746, written between seeing the quarry-men 'strike with the hammer' and preaching.

'Come, O Thou Prophet of the Lord' (259).

'Come, O Thou Traveller unknown' (449) was one of the hymns praised by Dr. Watts, who said that single poem was worth all the verses he himself had written. But although it is splendid as a poem, it is not a good hymn for public worship, as the words are difficult to sing. After Charles Wesley was dead John was always moved with deep emotion, visible to all who heard him, when he read that intensely touching couplet 'My company



before is gone, And I am left alone with Thee.'

'Come on, my partners in distress' (471). Montgomery says, 'This hymn anticipates the song of the redeemed, and is written almost in the spirit of the Church Triumphant.'

'Come, sinners, to the gospel feast' (270). This is one of the hymns of the Arminian dogma, and we shall see how tellingly it could be used as a refutation of the doctrine of election as taught by many Calvinists. Methodism was introduced into Boston, U.S.A., then very Calvinistic, by Jesse Lee, in July 1790, who began his service under a great elm-tree on the common by singing this hymn of invitation.

'Come, Thou all-inspiring Spirit' (525).

'Come, Thou Conqueror of the nations' (227). When there was a common fear, in 1759, of the invasion of England by the French, Charles Wesley wrote a book of hymns on the expected invasion, and this is No. 8. If all wars and rumours of wars gave us such hymns as this !

'Come, Thou everlasting Spirit' (730).

'Come, Thou long-expected Jesus' (198).

'Come, Thou omniscient Son of Man' (704).

'Come, Wisdom, Power, and Grace divine' (696).

‘Come, ye weary sinners, come’ (279).

‘Comfort, ye ministers of grace’ (477).

‘Deepen the wound Thy hands have made’ (540).

‘Depth of mercy! can there be’ (308).

There is a story of an actress who looked in, out of curiosity, at a cottage-meeting where this was being sung. The words riveted her attention, and she stood until invited to enter. She got a copy of the hymn and took it away with her; her convictions deepened, and she sought and found pardon. The last time she appeared at the theatre she had to sing a song at the rising of the curtain, and her mind was so full of this hymn that she sang it, greatly to the surprise of the audience! The performance was brought to an abrupt conclusion. She afterwards became a minister’s wife.

‘Drooping soul, shake off thy fears’ (498).

‘Earth, rejoice, our Lord is King’ (212) is headed in the original ‘To be sung in a tumult.’ In our days we are not used to earthquakes, but one can easily imagine a little band of Christians, when all around were afraid at the trembling of the earth, singing this hymn.

‘Entered the holy place above’ (192).

‘Equip me for the war’ (435) was written to refute Calvinistic teaching.

- 'Eternal Beam of light divine' (474).
- 'Eternal Lord of earth and skies' (775).
- 'Eternal Spirit, come' (241).
- 'Except the Lord conduct the plan' (599).
- 'Far off we need not rove' (53).
- 'Father, at Thy footstool see' (712).
- 'Father, glorify Thy Son' (231).
- 'Father, I dare believe' (557).
- 'Father, I stretch' (350).

'Father, in the name I pray' (473) has for sub-title, 'For a woman near the time of her travail,' which accounts for the strong language used in it. A man who had been imprisoned for years by chronic rheumatism, and who had suffered agonies, found comfort in his sufferings by thinking of what the martyrs had suffered, and then singing this hymn.

- 'Father, in whom we live' (33).
- 'Father, live, by all things feared' (31).
- 'Father of all, in whom alone' (257).

'Father of boundless grace' (773). This was written in, almost one might say, prophecy, as the missionary work of the Methodist Church did not begin for twenty-five years. 'New-discovered worlds arise To sing their Saviour's praise' was begun to be fulfilled by means of the Methodists when Dr. Coke went abroad twenty-five years after.

‘ Father of everlasting grace ’ (707)

‘ Father of Jesus Christ, my Lord ’ (536) is one of the six hymns that were appended to a tract called ‘ A Short View of the Differences between the Moravian Brethren in England and J. & C. Wesley.’

‘ Father of lights, from whom proceeds ’ (312).

‘ Father of me, and all mankind ’ (15) is, of course, a hymn on the Lord’s Prayer.

‘ Father of omnipresent grace ’ (301).

‘ Father of our dying Lord ’ (232).

‘ Father, Son, and Holy Ghost ’ (562) was first published as a hymn for the Lord’s Supper. It has been a favourite hymn of consecration among others than Methodists.

‘ Father, Son, and Spirit, hear ’ (688). This is the beginning of a long hymn, which includes ‘ Christ, from whom all blessings flow ’ (689), and ‘ Christ, our Head, gone up on high ’ (713).

‘ Father, to Thee I lift mine eyes ’ (440).

‘ Father, to Thee my soul I lift ’ (391) was written on Phil. ii. 13.

‘ Father, whose everlasting love ’ (65). Underline all the words like ‘ all ’ and ‘ freely,’ and see how this hymn was used against Calvinistic teaching. It is a fighting hymn.

‘ For ever here my rest shall be ’ (532).

This hymn has been on the lips of many Christians as they lay dying. But I would rather think of the *living* use of hymns, and so tell a story of a poor man who had been an evil liver, but was converted and worked for Christ. When he came home at night black from his day's work, the thorough wash he gave himself before going out again always reminded him of 'good things,' and he could be heard singing 'My hands, my head, my heart' from the tub and the towel. A traveller in Cornwall tells of coming in sight of a group of tin-washers. They were standing and pushing the water over the boards where the tin ore was lying; and as they passed the stream over the ore carrying away the dross, they were singing 'Wash me, and make me thus Thine own.' He went on to the chapel where he was to preach, and in his congregation there were some of those he had seen thus employed. He preached from the words 'If I wash thee not, thou hast no part in Me,' and again this hymn was sung.

'Forth in Thy name, O Lord, I go' (586) is not commonly enough understood as a week-day hymn. It was a morning hymn, and entitled 'For believers before work.' Surely it is a little out of place at the close of a Sunday morning's service!



‘ From trials unexempted ’ (451).

‘ Gentle Jesus ’ (879). This hymn for a little child, the second part of which, ‘ Lamb of God, I look to Thee ’ is also in the new book as No. 880, is perhaps the most common hymn for children, and yet it has one great fault (and I expect this was the reason that John Wesley did not put it in the early Hymn-Book): the word ‘ simplicity ’ is a very hard one for the little ones to say or understand.

‘ Give me the enlarged desire ’ (542).

‘ Give me the faith which can remove ’ (563) was written for a lay preacher, not a minister !

‘ Glorious God, accept a heart ’ (40).

‘ Glorious Saviour of my soul ’ (136).

‘ Glory be to God above ’ (787).

‘ Glory be to God on high, And peace ’ (134).

‘ Glory be to God on high, God in whom ’ (830).

‘ Glory be to God on high, God whose glory ’ (16) is, of course, a paraphrase on the ‘ Gloria ’ in the Communion Service.

‘ Glory to God, whose sovereign grace ’ (366). After a number of the rough Kingswood colliers were converted, and the whole neighbourhood renewed, Charles Wesley wrote this hymn, and is there any wonder ?

They had for years been known as almost savages. When Whitefield was going to America he spoke of converting the savages there. His friends said, 'What need of going abroad for this? Have we not Indians enough at home? If you want to convert Indians, there are colliers at Kingswood.'

'God is gone up on high' (185).

'God of all consolation, take' (794) has for sub-title 'At the parting of friends' and has been used often by one departing for the better land, to cheer those left behind. A Christian in Jamaica took cold and fever from exposure to the rain when delivering the missionaries from a riotous assault; he gathered his family and slaves round as he died, and commended them to God, singing 'Our souls are in His mighty hand.'

'God of all grace and majesty' (442).

'God of all power, and truth, and grace' (548) was appended to Fletcher's *Check to Antinomianism*. It is a hymn stating the Methodist doctrine of sanctification.

'God of all-redeeming grace' (592) was written as a hymn to be sung at the Sacrament. 'Concerning the sacrifice of our persons.'

'God of almighty love' (585) was styled by its author 'An hourly act of oblation.'

‘ God of love, that hear’st the prayer ’ (714).

‘ God of my life, to Thee ’ (895). The idea in the last verse is derived from a tradition among the Jews that God drew away the soul of Moses out of his body by a kiss.

‘ God of my life, whose gracious power ’ (93). A West Indian missionary often had cause to say this. He had suffered shipwreck and peril ; he had no home, but had to sleep in a room near the chapel, where a good negress prepared him his supper and then left him alone with God. But he said once after, when stationed in London, that he saw more souls saved in the West Indies on one Sunday than in London in three months.

‘ God of my salvation, hear ’ (355).

‘ God, the offended, God most high ’ (278).

‘ Good Thou art, and good Thou dost ’ (82) is one of the hymns for children. What would be thought nowadays of a Sunday-school anniversary where all the hymns sung were these of Charles Wesley’s for children ? It would be a rather grown-up selection.

‘ Gracious Redeemer, shake ’ (441).

‘ Granted is the Saviour’s prayer ’ (234).

‘ Great God ! to me the sight afford ’ (55).

‘ Great is our redeeming Lord ’ (672).

‘ Hail ! Father, Son, and Holy Ghost ’ (47).

‘ Hail ! holy, holy, holy Lord ’ (34).

‘ Hail the day that sees Him rise ’ (181) is one of the three of Charles Wesley’s hymns that have obtained universal popularity. The other two are ‘ Jesu, Lover ’ and ‘ Hark ! the herald-angels sing.’ This statement is made on high authority, and takes into consideration the fact that this hymn has been altered a little by different Churches. In one form or another, it appears in the hymn-books of nearly all the Protestant Churches.

‘ Happy man whom God doth aid ’ (77) was originally ‘ Happy *child*,’ and it seems a pity it was ever altered from this.

‘ Happy soul that free from harms ’ (390).

‘ Happy soul, thy days are ended ’ (832).

‘ Happy soul who sees the day ’ (371).

‘ Happy the man that finds the grace ’ (295).

‘ Happy the souls that first believed ’ (709).

The imagery in verse 6 seems to be drawn from the story of Orpheus, who, as Shakespeare puts it :

Made trees  
And the mountain tops that freeze,  
Bow themselves when he did sing :

. . . . .  
Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads and then lay by.  
In sweet music is such art,  
Killing care, and grief of heart  
Fall asleep, or hearing, die.

Orpheus has always been a favourite, from the old-world allegories, teaching how one inspired can 'draw the whole world after him.'

'Happy the souls to Jesus joined' (801).

'Hark! a voice divides the sky' (828). This and the other 'Funeral Hymns' were at first sung to tunes that, as Mr. Stevenson says, 'indicate a much stronger leaning to the joys of the departed than the sorrows of the bereaved.'

'Hark, how the watchmen cry' (447).

'Hark! the herald-angels sing' (122) was at first 'Hark! how all the welkin rings.' This is one of the Christmas hymns that cannot be dispensed with. It is found in more hymn-books than any other of Charles Wesley's hymns. It got into the Prayer-Book in the eighteenth century by accident, being printed after the Psalms; so was popular in the Church before *Hymns Ancient and Modern* was published.

'He wills that I should holy be' (556).

'Head of Thy Church triumphant' (386) was written in 1745, that year of sad omen to Scotland, when the Young Pretender landed. As England was also threatened by foreign foes, a National Fast was called, and Charles Wesley wrote this hymn to be sung



on that occasion. It has a later and very pathetic association for many Churchpeople. That good man Bishop Heber, a few days before his sudden death, was talking to a sick friend about the blessedness of heaven, and repeated several lines of 'an old hymn, which, he said, in spite of one or two expressions which familiar and injudicious use had tended to vulgarize, he regarded as one of the most beautiful in our language, for rich and elevated tone of devotional feeling.' It was this hymn.

'Head of Thy Church, whose spirit fills'  
(772).

'Hearken to the solemn voice' (839).

'Heavenly Father, sovereign Lord' (381).

'Help, Lord, to whom for help I fly' (444).

'His name is Jesus Christ the just' (153).

'Ho! every one that thirsts, draw nigh'  
(271), another hit at Calvinism.

'Holy, and true, and righteous Lord'  
(549).

'Holy as Thou, O Lord, is none' (46).

'Holy Lamb, who Thee confess' (600).

'How can a sinner know' (359) was called by its writer 'The marks of faith.' I am giving these old titles where I can, in hope they may be suggestive to class-leaders, &c. A boy of twelve found peace in the class-

meeting while this was being sung. He afterwards became a minister, and was greatly owned of God.

‘How do Thy mercies close me round’ (912). This hymn is now in its proper place among the evening hymns. The following story is told about it. Once a pioneer missionary to the South Seas was comparing notes with a minister who worked in Ireland. Labouring among the poor, the latter had one day travelled far, preached several times, and closed with an evening service. He was entertained for the night, with his host and family, and pig, and calf, and fowls, in the same room, and pretty close to his bed. The whole company might have been happy, but the novelty of the inmates kept the minister wakeful, and in the middle of the night he broke out in singing, ‘How do Thy mercies close me round.’ The South Sea missionary did not think there was much to choose between their fields of labour!

‘How dread the thought! shall I alone’ (315) formerly began, ‘Terrible thought,’ and was written as a hymn for children. This and many more such instances show how differently we regard the salvation of children nowadays from the way in which it was regarded in the days of the Wesleys.

‘How good and pleasant ’tis to see’’ (682).

‘How happy are they’ (382) was written for ‘one who has fallen from grace.’ It had then many verses.

‘How happy are we’ (684) was written ‘To be sung at the tea-table.’ How one can picture these early Methodists sitting round the table after the meal and singing such a hymn!

‘How happy every child of grace’ (618) was a funeral hymn. John Wesley thought it one of his brother’s finest hymns. This hymn was once recited in the open court in Exeter Castle during the trial of a prisoner for murder. A young girl had been set on while returning from Sunday school and left for dead by the road-side. She just recovered consciousness enough to say who was her murderer, and then, with the words of the first verse of the hymn on her lips, she died. The counsel for the prosecution described the death-scene, and recited the hymn, and we are told a deep impression was made on all who heard.

‘How happy, gracious Lord, are we’ (601) was meant to be sung at the watch-night service.

‘How happy is the pilgrim’s lot!’ (612). It is not certain that this is by Charles Wesley,

as the circumstances of the poet are much more like those of John. He certainly had 'no foot of land,' and was in all ways less well off in worldly possessions than Charles. There are stories of the early Methodists not being willing to own any house property, because if they did they could no longer sing :

No foot of land do I possess,  
No cottage in the wilderness,  
A poor wayfaring man,

but this verse is now left out.

'How lovely are Thy tents, O Lord' (651) is surely one of the finest paraphrases on the Psalms to be found in any collection, and yet it is not much known outside Methodism.

'How many pass the guilty night' (935). Any one who has had to hear the horrors of London streets on New Year's Eve will recognize the truth of this hymn. I once spent a New Year's Eve in a London hospital. No one in the ward could sleep that night for the howling terrors of the street. It made me think of watch-night services and this hymn !

'How shall a sinner find' (320).

'How weak the thoughts, and vain' (847) is another earthquake hymn. On February 8, 1750, there was a terrible earthquake in London, and crowds of panic-stricken people

rushed to the Methodist chapels. Twenty-eight days later there was another and a sharper shock. Charles Wesley was preaching at the Foundery, and was just giving out his text. The building shook, and the people cried out for fear. Charles changed his text, and gave out, 'Therefore will we not fear, though the earth be moved, and the high mountains be carried into the midst of the sea.' God filled his heart with faith and his mouth with words, so that the souls of the hearers, as well as their bodies, were shaken. A madman was going about saying that on the 4th of April London would be swallowed up, and every one was afraid. Great meetings were held in the Methodist chapels, and many were converted. Charles Wesley wrote nineteen suitable hymns for these meetings.

'I know in Thee all fulness dwells' (311).

'I know that my Redeemer lives' (544).

'I seek the kingdom first' (408).

'I the good fight have fought' (631).

'I want a principle within' (443) has for title 'A prayer for a tender conscience.'

'I want the Spirit of power within' (250).

'I will hearken what the Lord' (341).

'In age and feebleness extreme' (821) is not often sung, and the Musical Committee



made the mistake of thinking any tune would do to put to it for this reason, but Sir F. Bridge stopped this. He said, 'It is a Methodist heirloom, and deserves a worthy setting.' This it certainly has in the new Tune-Book. It was Charles Wesley's last poetical utterance, dictated on his death-bed to his wife. He died of old age, having no definite disease, and had very little pain, and his mind kept clear to the end. Only a few days after dictating this verse it seemed clear that he was dying, and his wife asked him to press her hand if he knew her, which he did. Then he said, 'Lord—my heart—my God.' These were his last words. His brother says, in a letter about it, 'He fell asleep so quietly that they who sat about him did not know when he died.' Eighty years old, and more than that in work. And his last thoughts were towards God. This hymn has been of use to many saints as they neared the borders of the other world.

'In every time and place' (617).

'Infinite God, to Thee we raise' (30), part of a paraphrase of the 'Te Deum.'

'Inspirer of the ancient seers' (258).

'Jehovah, God the Father, bless' (35).

'Jesus, accept the praise' (793).

'Jesus, all-atoning Lamb' (565).

- 'Jesu, at whose supreme command' (726).
- 'Jesus comes with all His grace' (116).
- 'Jesu, Friend of sinners, hear' (334).
- 'Jesus, from whom all blessings flow' (700).
- 'Jesus, great Shepherd of the sheep' (693).
- 'Jesus hath died that I might live' (558).

The lines with which the last verse of this hymn close may have suggested Cowper's lines:

But oh, Thou bounteous Giver of all good,  
 Thou art of all Thy gifts Thyself the crown!  
 Give what Thou canst, without Thee we are poor,  
 And with Thee rich, take what Thou wilt away.

- 'Jesus, I believe Thee near' (339).
  - 'Jesus, I fain would find' (589).
  - 'Jesus, I humbly seek' (266).
  - 'Jesus, if still the same Thou art' (310).
  - 'Jesus, if still Thou art to-day' (142).
  - 'Jesus, in whom the weary find' (333) was written 'on parting with friends.'
  - 'Jesus is our common Lord' (685).
  - 'Jesu, let Thy pitying eye' (322).
  - 'Jesus, Lord, we look to Thee' (710).
  - 'Jesu, Lover of my soul' (106).
- Bishop Wordsworth was a writer of hymns. Some of his hymns we sing and love; but he believed that only such hymns should be sung in public worship as could be joined in by all the congregation, saints and sinners

(e.g. his hymns 'Gracious Spirit, Holy Ghost' (579), 'O day of rest and gladness' (640), and the like). He expressed himself shocked that 'a large mixed congregation in a dissolute part of a populous and irreligious city' should be allowed, not to say encouraged, to sing a hymn like 'Jesu, Lover.' He did not realize the subjective value of a hymn! In one of Goethe's poems, after describing a man wandering in his life's path, and finding that the desert engulfs him, he has this verse: 'But if from thy Psalter, O loving Father, one strain can come to his hearing, O enlighten his heart that he may see around him everywhere streams in the desert,' and this is what this strain from the Lord's psalter often does for a wandering, sin-sick soul. Mr. Campbell says, 'Subjective hymns are more suitable for private use than for public worship. But one may not tie down hymns to the level of *average* experience.' How long would it take for a man to be converted, or even influenced for good, by the singing of 'O day of rest and gladness'? While we have instance after instance of men being raised from the greatest depths of sin by hearing 'Jesu, Lover' sung! The title 'Lover of souls' is taken from the Apocrypha (Wisdom xi. 26); and although it has been

a stumbling-block to some, who think it is not a dignified enough title for our Lord, nothing else seems to do so well. Many attempts have been made to substitute another word for ' Lover.' This seems hardly necessary. Other criticisms are levelled against the ' nearer waters '—surely by people who have never been at sea, nor noticed how the waters near the ship may be troubled while those further off are smooth, and vice versa. In life, as in nature, storms are local. One ship may be dashed hither and thither by the ' nearer waters,' whilst another is sleeping in the far distance on a calm sea. Men cry for help, not against dangers which are both distant and undefined, but out of the depths of their immediate troubles. Their life is amid the ' nearer waters ' of local surroundings and passions and temptations, and to them the ' Lover of souls ' is indispensable. The hymn was written soon after Charles Wesley's conversion. When it is sung, each person should feel as if he were uttering a fervent personal prayer to God.

Once after a shipwreck in which all hands were lost, the wreck drifted on to the rocks, and was left high and dry. In the captain's cabin a hymn-book was found, open at a particular page, and a pencil lying beside it,

with which a line had been drawn alongside  
 'Hide me, O my Saviour, hide.'

Thousands have found the hymn of service in the greatest emergencies of life or death. A ship was burning, and the crew and passengers took to the boats. In the confusion a woman and her little child were left on the ship, carried overboard by a wave, and, clinging to a fragment of the wreck, floated along the sea. Late in the afternoon of that day a vessel outward bound was moving slowly along, when the attention of her captain was called to something on the surface of the water. They thought it was impossible for it to be a human being, and watched it for some time. At last they sent out a boat to make sure, and as the sailors neared the floating object they heard a sound of singing. Listening, they found it was a voice singing 'Jesu, Lover of my soul.' They then hastened to the wreckage and rescued the mother and the child. Instances of the precious treasure that this hymn has been on the death-bed are too numerous to quote, and indeed almost all my readers will know many cases for themselves.

'Jesu, my God and King' (211).

'Jesus, my Life! Thyself apply' (533).

'Jesu, my Lord, mighty to save' (437).



‘ Jesus, my Saviour, Brother, Friend ’ (445), a hymn of distinct worship of Christ, has been so desired as a hymn of devotion by the Unitarian Church that they have altered it to ‘ Great God, my Father and my Friend,’ and so on. We do not grudge it to them, while yet exulting in being able to sing it as Charles Wesley wrote it.

‘ Jesus, my strength, my hope ’ (503).

‘ Jesu, my Truth, my Way ’ (411).

‘ Jesus ! Redeemer, Saviour, Lord ’ (352).

‘ Jesu, shall I never be ’ (570), is another which has been adapted and adopted by the Unitarians. If we mean it when we sing it as much as they did when they took it into use, will not our lives be better ?

‘ Jesu, Shepherd of the sheep ’ (517).

‘ Jesus, soft, harmonious name ’ (695) is for ‘ the parting of Christian friends.’ It shows all through how keen were the musical faculties of its writer, and might very well be used at a choir festival or sermon.

‘ Jesus, the all-restoring Word ’ (516).

‘ Jesus, the Conqueror, reigns ’ (439).

‘ Jesus, the first and last ’ (121).

‘ Jesus, the gift divine I know ’ (590).

‘ Jesus the Good Shepherd is ’ (394). This is one of Charles Wesley’s finest psalm paraphrases, and gives, as Dr. Gregory says,

‘The 23rd Psalm read in the light of the 10th chapter of St. John’s Gospel.’

‘Jesus! the name high over all’ (98) is part of a very long hymn, written ‘after preaching in a church in 1749.’ The church was that of Laneast, in Cornwall; and while Charles was condemning the drunken revels of the people, and urging them to repent and be converted, a man in the congregation began to contradict and blaspheme. The preacher immediately asked, ‘Who is this that pleads for the devil?’ The man stood up, and Charles Wesley fearlessly exposed his iniquity, and this drove the man in disgrace out of the church. Then Charles gave vent to his feelings in this hymn. A little scholar of a Sunday school in South London was so severely burnt by an accident that she had to be taken to a hospital. The case was quite hopeless from the first, but what could be done to lessen her sufferings was done; and on the last night of her life, as she lay in the silent ward, with nothing to hear but the tick of the clock, suddenly the little thing began to sing ‘Jesus, the name to sinners dear, The name to sinners given.’ And the nurse hurried to the bed, but all was silence, and soon the child’s soul passed away.

‘Jesus, the needy sinner’s friend’ (759).

' Jesus, the sinner's Friend, to Thee ' (307). The strong language in this hymn, as in so many, has been left out by the editors of this latest edition. But surely there is no reason beyond that of the length of the hymn. ' The beast and devil in my soul ' seems not too strong to express the difficulty some of us have with ourselves.

' Jesus, the word bestow ' (222).

' Jesus, the word of mercy give ' (596).

' Jesus, Thee Thy works proclaim ' (141).

' Jesus, Thou all-redeeming Lord ' (281) was written ' before preaching to the colliers in Leicestershire.'

' Jesus, Thou art our King ' (214).

' Jesus, Thou soul of all our joys ' (656) has for sub-title ' The True Use of Music,' and is a musician's hymn.

' Jesus, Thou sovereign Lord of all ' (698).

' Jesus, Thy far-extended fame ' (140).

' Jesus, Thy servants bless ' (755).

' Jesus, Thy wandering sheep behold ' (753).

' Jesus, to Thee I now can fly ' (393).

' Jesus, to Thee our hearts we lift ' (706).

' Jesus, to Thee we fly ' (191).

' Jesus, united by Thy grace ' (690).

' Jesus, we look to Thee ' (789).

' Jesus, we on the Word depend ' (230).

' Join, all ye ransomed sons of grace ' (936).

‘Lamb of God, I look to Thee’ (880) is the second part of ‘Gentle Jesus,’ and so has not been in the Chapel Hymn-Book before.


‘Lamb of God, whose dying love’ (731) is the old hymn, with the word ‘bleeding’ changed to ‘dying.’

‘Lead me not into temptation’ (452).

‘Leader of faithful souls, and Guide’ (610) is ‘the traveller’s hymn,’ so its author says. We who get about the country so quickly and easily by train and tram can hardly realize the anxiety a journey was in 1747, when these words were written, or the immense pluck and perseverance that were exercised by the brothers Wesley and their men in the miles of dangerous country that they traversed. It was the day of highway robbers, we must remember, and of roads such as we should not recognize by that name. We hardly know how to make a journey into a parable for ourselves, but these men knew!

‘Let all men rejoice, by Jesus restored’ (297) was written for the Kingswood colliers in 1749. It shows what was the ignorance of these poor men, and how wonderful their conversion.

‘Let all that breathe Jehovah praise’ (73), one of the ‘Hymns for Children.’

‘Let all who truly bear’ (732).  From this

hymn Charles Wesley has been accused of teaching the ritualist doctrine of the 'Real Presence.' He in this hymn, however, only versified the teaching of Dr. R. Brevint, with whose essay on the 'Christian Sacrament' this and other hymns were printed.

'Let earth and heaven agree' (99). This was one of the 'Hymns on God's Everlasting Love,' which was published against the Calvinists in 1741. And yet now it is a hymn sung by Calvinists as well as Arminians all over the English-speaking world! The controversy has died a natural death—as far as hymns are concerned, at any rate. This hymn has been instrumental in the salvation of many souls. The verse 'Stung by the scorpion sin' especially has helped many.

'Let earth and heaven combine' (133).

'Let God, who comforts the distressed' (715).

'Let Him to whom we now belong' (593) is another of the set of Sacrament hymns written to go with Dr. Brevint's tract, and to illustrate the self-consecration which includes all we are, and which we can give God, even to the least vessel used in our houses; all are made holy in this one consecration, according to Zech. xiv. 20, 21.

'Let not the wise his wisdom boast' (392).



{ 'Let the world their virtue boast' (323).

'Lift up your hearts to things above' (795) is a valedictory hymn, and ought to be set to the tune of 'Auld Lang Syne,' for surely it is the Christian and spiritual version of that song. Who that has heard it at a valedictory, either of a *Joyful News* Missioner or in connexion with the Wesleyan Missionary Society, will ever forget it? In 1904, at the valedictory service at Exeter Hall, the departing missionaries sang some of the verses, and the congregation the others. This was very effective.

'Lift your eyes of faith, and see' (849). This was a Sacrament hymn. Its sub-title is 'The Sacrament, Pledge of Heaven.'

'Light of life, seraphic Fire' (550).

'Light of the world, Thy beams I bless' (464) is made up of two verses of hymn 281 in the old book, and three of hymn 282. Charles Wesley had as sub-titles to these two hymns, 'The path of duty the way of safety,' and 'In Temptation.'

'Light of those whose dreary dwelling' (199).

'Lo! He comes with clouds descending' (200) was for a long time thought to have been written by Thomas Olivers, the Wesleys' friend and preacher, to whose grand tune,

now called 'Helmsley,' it is generally sung ; but it was written in 1758 by Charles Wesley. A hymn something like it, and in the same metre, was written in 1750 by John Cennick. A version made up of three and a half verses of Wesley's and two and a half of Cennick's, arranged by Madan in 1760, has had a good deal of popularity, but we may be sure that the verses in *The Methodist Hymn-Book* are Wesley's.

'Lo ! I come with joy to do ' (587) is headed 'For a believer in worldly business,' and forms a good class-meeting hymn.

'Lord, I believe a rest remains ' (552). This is one of the hymns that John Wesley refers to in his tirade against those who have 'done me and my brother (though without naming us) the honour to reprint some of our hymns,' and had altered them to suit their own doctrine, often the direct opposite of that of the writers. Toplady took this hymn, which is very definitely meant to teach the Methodist doctrine of the 'entire holiness' possible to believers, and he thus altered verses two and three :

Then shall I sing and never tire,  
 In that blest house above,  
 Where doubt, and fear, and pain expire,  
 Cast out by perfect love.

Celestial Spirit, make me know  
 That I shall enter in ;  
 Now, Saviour, now the power bestow,  
 And wash me from my sin.

Now, is it any wonder that John wrote that preface ?

‘ Lord, I despair myself to heal ’ (306).

‘ Lord, if at Thy command ’ (756).

‘ Lord, in the strength of grace ’ (561).

‘ Lord of all, with pure intent ’ (722).

‘ Lord of the harvest, hear ’ (752).

‘ Lord of the wide, extensive main ’ (968)  
 was written just before the Wesley brothers sailed for America with the Moravians and General Oglethorpe, or just before Whitefield’s voyage thither in 1739, it is not quite certain which. This hymn now has one verse of the next in the old book substituted for its second verse.

‘ Lord, that I may learn of Thee ’ (572).

‘ Lord, we believe to us and ours ’ (236).

‘ Lord, whom winds and seas obey ’ (966).

‘ Love divine, all loves excelling ’ (426).

This is one of the hymns over which John Wesley exercised his power as editor, leaving out the second verse, as it contained some phrases to which he took exception. The verse read :

Breathe, O breathe Thy loving spirit  
 Into every troubled breast ;

Let us all in Thee inherit,  
 Let us find that second rest ;  
 Take away the power of sinning,  
 Alpha and Omega be,  
 End of faith, as its beginning,  
 Set our hearts at liberty.

‘ Meet and right it is to praise ’ (18).

‘ Meet and right it is to sing ’ (11).

‘ My Father knows the things I need ’ (483)  
 is four verses of hymn 833 in the old book.  
 It is made up of bits of four of Charles  
 Wesley’s hymns !

‘ My Father, my God, I long for Thy love ’  
 (420). While meditating on this verse a  
 young man at Sunderland, who was under  
 deep conviction of sin, was led to realize  
 his forgiveness and acceptance with God.

‘ My God, I am Thine ’ (368). Scarcely  
 any hymn has had such an influence on the  
 sick and dying as this one has, and instances  
 of this might be multiplied, did space permit.

‘ My God ! I know, I feel Thee mine ’ (537).  
 This was written in 1740. He gave it the  
 sub-title ‘ Against hope believing in hope.’  
 He and his brother were at this time daily  
 addressing great crowds of people in the open  
 air, and the Society was just being formed.  
 They needed sustaining grace, and this need  
 was voiced by him in this hymn. The simile  
 of fire was surely never better used than

here. To how many the power of God has been manifested while the verse beginning 'Refining Fire' has been sung!

'My God, if I may call Thee mine' (502), sub-title 'Justified but not sanctified,' was written in 1739.

'My heart is full of Christ, and longs' (210).

'My soul, inspired with sacred love' (372).

'My soul, through my Redeemer's care' (528) always struck me, as a child, as the most logical of hymns. It was one I remember reading in chapel when, as so often, the sermon was too dull to listen to, and I used to fit the two verses together and find 'my feet,' 'my eyes,' &c., as they came in.

'My sufferings all to Thee are known' (194) was very helpful to one of God's children, when, by some disease of the throat, she was unable to take any nourishment, and so slowly starved to death. Wasted to a shadow, she yet trusted in God, and found great consolation in quoting this hymn.

'None is like Jeshurun's God' (676).

'Not from a stock of ours but Thine' (758).

'Now, from this instant now, I will' (336). This is 178 in the old book.

'O all that pass by' (272) is another of



those hymns which could only have been written by an open-air preacher.

'O come and dwell in me' (538). While giving out this hymn in chapel a Leeds local preacher closed his work for God. At night he was going to the same chapel, and was seen to stagger and fall. When the doctor was brought to him, life was found to be extinct.

'O come, ye sinners, to your Lord' (276).]

'O disclose Thy lovely face' (515).

'O filial Deity' (115).

'O for a heart to praise my God' (529). Fletcher of Madeley said of this hymn, 'Here is undoubtedly an evangelical prayer for the love which restores the soul to a state of sinless rest and Scriptural perfection.'

'O for a thousand tongues to sing' (1).

'O for that tenderness of heart' (313).

'O glorious hope of perfect love' (553).

'O God, most merciful and true' (539) has been called 'one of those hymns which include everything that is contained in communion with God, whether of prayer or praise.'

'O God, my hope, my heavenly rest' (512) has the sub-title 'For a preacher of the Gospel.'

'O God of all grace' (64).

‘ O God of our forefathers, hear ’ (701)  
is a Sacrament hymn.

‘ O heavenly King, look down from above ’  
(12).

‘ O Jesus, at Thy feet we wait ’ (546).

‘ O Jesus, let me bless Thy name ’ (319).

‘ O Jesus, let Thy dying cry ’ (530).

‘ O Jesus, my hope ’ (519). There is a story told of this hymn by Dr. George Smith, the Methodist historian, which will bear repeating. In Cornwall at the time of the great Revival, there lived a girl who had done all she could in ridicule of those who went to the meetings and were converted, but at last she was persuaded to go herself, and the Spirit of God laid hold of her and she was converted. Next morning she went to her work, and her companions found a great change in her. They looked to her for some more mimicry of the Methody ways, but found nothing but serious earnestness. They then began to persecute her, but this did not turn her. It was then pointed out to her that if she were truly converted she would not wear earrings, which then were in fashion, but were not considered fit to be worn by Christians. When she heard this she took off her cherished ornaments, and as she was beating ore to pieces with her

hammer she put her earrings among the ore and smashed them to bits, singing :

Neither passion nor pride

Thy cross can abide,

But melt in the fountain that streams from Thy side.

‘ O joyful sound of gospel grace ’ (554).

‘ O let the prisoners’ mournful cries ’ (777).

‘ O Love divine, how sweet Thou art ’ (416). Once William Dawson was preaching, and at the close of the service gave out this hymn. He stopped the choir as they were going to sing the verse, ‘ God only knows the love of God,’ and said, ‘ Stop, friends, if angels, the first-born sons of light, cannot understand the height, the depth, the breadth, the length of the love of God, how can we expect to fathom it while here below ? ’ He then repeated solemnly, ‘ “ God only knows the love of God,” let us sing it, friends, for we shall all have to sing it in heaven : “ God only knows the love of God.” ’

‘ O Love divine ! what hast Thou done ’ (160). The refrain of this hymn, ‘ My Lord, my Love is crucified,’ is of very old origin. It was used by Ignatius in the first century, and has been the refrain of many Christian hymns.

‘ O that I could, in every place ’ (457).

‘ O that I could my Lord receive ’ (559)

was quoted once by a Christian when aged and in difficulty and want. Some one went to see the old man, and when leaving asked 'Do you want anything?' He answered, 'Hey, bless thee,—

Nothing I ask or want beside,  
Of all in earth or heaven,  
But let me feel Thy blood applied,  
And live and die forgiven.'

'O that I could repent' (314).

'O that I, first of love possessed' (324),  
was written 'on going to a new habitation.'

'O that my load of sin were gone' (545).

'O Thou eternal Victim, slain' (190) is another of the Sacramental hymns. The thoughtful reader will discover much that shows Charles Wesley to have been familiar with the teachings of Thomas à Kempis in these hymns.

'O Thou, our Husband, Brother, Friend' (708).

'O Thou who camest from above' (588). This hymn has been made a blessing to many, and has voiced the experience of not a few. Samuel Bradburn, who had known John Wesley, said in his memoir of him, 'He said to me when with him in Yorkshire in the year 1781, that his experience might always be found in the following lines :

O Thou who camest from above,  
 The pure celestial fire to impart,  
 Kindle a flame of sacred love  
 On the mean altar of my heart. &c.'

That flame of sacred love was always kept burning in Mr. Wesley's heart, and always kept him in the path of duty. It is said that some of the old preachers, a century ago, who held him in most affectionate veneration, agreed to ask him his own experience; so one said to him, 'Mr. Wesley, you often ask us about our experience; we should like to be favoured with yours.' He replied, 'Very well; I will tell you,' and he repeated the lines beginning 'Jesus, confirm my heart's desire,' and said 'That is my experience; can any Christian give better?'

'O Thou who wouldst not have' (841) is the last two verses of hymn 43 in the old book. This is another of those cheerful hymns that were written for children, and that make one feel glad not to have been a child in the days of the Wesleys. At the same time, it is not well to take away all the teachings about judgement, and to make folks think that all will fare as well at God's hands, whether they accept or reject His offers. Though it is time we recognize that such hymns are not fit for children, yet for grown-up people they are very necessary.



‘ O Thou, whom once they flocked to hear ’  
(143).

‘ O ’tis enough, my God, my God ’ (340) is one of the controversial hymns, and was first entitled ‘ Salvation depends not on absolute decrees.’

‘ O what hath Jesus bought for me ’ (857) is part of hymn 948 in the old book, and has been a general favourite for many years. Written as a funeral hymn, it is no wonder that it has been quoted by many saints on their death-bed, when there is no doubt that they did ‘ see a world of spirits bright.’ But it has been useful to the living, as well as the dying. Some years ago a young lady was very ill, but recovering. Her brother, an unconverted man, was sitting beside her as she lay on the couch, and she was telling him of the blessings that had been shown to her in her illness. She repeated the verse, ‘ O what hath Jesus bought for me ’ as descriptive of her feelings, and he was led to think seriously of the state of his soul, and say, ‘ Has Jesus bought nothing for me ? ’ He sought and found pardon, and before long both he and that sister were away in mission work in Ceylon.

‘ O what shall I do my Saviour to praise ’  
(367). In his *Notes on the Parables* Trench

says, 'How should not he be glad, whom the glad tidings have reached.' Many of Charles Wesley's hymns are for the man who can rejoice in God his Saviour. 'Joyousness is a special characteristic of Methodist hymns, and especially of those which were written in the early days of the triumphs of the itinerant preachers.'

'O wondrous power of faithful prayer' (501).

'Oft I in my heart have said' (397).

'Omnipotent Lord, my Saviour and King' (436).

'Omnipotent Redeemer' (216).

'Omnipresent God! whose aid' (913) is one of the most beautiful of evening prayers in verse. One whose own daughter wrote of her that 'the light of purity and holiness that made her character so lovely in the eyes of others was invisible to herself' made a habit of repeating this hymn in her private prayer every night.

'On Thee, O God of purity' (654).

'Open, Lord, my inward ear' (424).

'Our friendship sanctify and guide' (686) was written expressly for Charles Wesley and his brother, though it might answer as well for any pair of friends. How much better it would be as a friendly token than the

grudging 'Mizpah' that so many think a suitable token between friends, as if they could not trust each other! As a hymn for use between friends this should be studied. A good and profitable evening might be spent in the study of friendship, at a class-meeting, based on this hymn.

'Our Lord is risen from the dead' (176).

'Out of the depth of self-despair' (328).

'Peace, doubting heart! my God's I am' (467). On one of Wesley's visits to Cornwall he engaged some fishermen to take him to the Scilly Isles, about forty-five miles distant. They had not gone far before the wind rose, and the waves ran high. The hearts of the sailors began to quail, and they thought they must return. Wesley, to encourage them, began to sing lustily, 'Peace, doubting heart! my God's I am,' and, thus cheered, they exerted their strength and got the boat safely to the islands.

When the mail boat *Maria* was returning to Antigua in 1826, bearing several missionaries' wives and families, she was wrecked. The only survivor related how when the storm arose, a little boy, the son of one of the missionaries, gave out the verse beginning 'Though waves and storms go o'er my head,' and she tried to pray, but could not. How-

ever, after a while she prayed 'Lord, help me,' and became composed enough to sing ; and for the last time on earth her companions heard the words 'When passing through the watery deep,' &c. She was the only one who could sing in that dark hour, and the only one saved in that company.

'Pierce, fill me with a humble fear' (446).

'Praise the Lord ! who reigns above' (26).

'Pray without ceasing, pray' (499).

'Quickened with our immortal Head' (573).

'Rejoice for a brother deceased' (831).

Imagine Charles Wesley, according to this description of him given by a friend : 'He rode every day a little horse, grey with age. When he mounted, if a subject struck his mind, he proceeded to expand and put it in order. He would write a hymn thus given him on a card with his pencil, in Byrom's shorthand. Not unfrequently he has come to the house in the City Road, and, having left his pony in the garden in front, he would enter crying out, 'Pen and ink ! Pen and ink !' These being supplied, he would write the hymn he had composed in his mind, and deposit it in his pocket-book. When this was done he would look round on all present, salute them with much kindness, and thus remind them of eternity. He was fond of

repeating on such occasions the third stanza of this hymn, which begins, 'There all the ship's company meet.'

'Rejoice, the Lord is King' (213).

'Riches unsearchable' (296). It is not quite certain that this hymn is not, at any rate in part, by John, and not Charles Wesley. Very likely it was written by Charles, and altered almost beyond recognition by John! It was at first a very odd metre, and difficult to sing. The first four lines of every verse were short metre, and the last four common; so it is no wonder it needed editing.

'Saviour, cast a pitying eye' (318).

'Saviour from sin, I wait to prove' (543).

'Saviour of all, to Thee we bow' (744).

'Saviour of all, what hast Thou done' (470). This hymn was once being sung in a service in Brunswick Chapel, Leeds, and, the last verse over, the congregation knelt to pray, when one who had been singing heartily was seen to fall, and without a groan he passed away. Charles Wesley called this hymn 'The trial of faith.'

'Saviour, Prince of Israel's race' (309) was originally a much longer hymn than it is now; and some of the omitted verses were so full of references to severe mental suffering and penitence that it is thought it must



have been written before the author's conversion in 1738. An aged lady, who had been a Christian for many years, when she was buffeted by the temptations of the devil was often able to repulse him by repeating 'O remember me for good.' This may be a help to others who have to pass through temptation.

'Saviour, we know Thou art' (224).

'See how great a flame aspires' (218) was written during one of Charles Wesley's visits to the colliery districts around Newcastle-on-Tyne, and was probably suggested by the furnaces that are seen all round that part of the country, lighting up the whole neighbourhood on the darkest nights. It has been a favourite hymn for mission use in other churches besides the Methodist Church, as its imagery is so good.

'See, Jesu, Thy disciples see' (790).

'Servant of all, to toil for man' (584). The first verse of this hymn has long been omitted from the Methodist book, but it is so beautiful that I must quote it here :

Son of the Carpenter, receive  
This humble work of mine :  
Worth to my meanest labour give,  
By joining it to Thine !

It is 'to be sung at work.' The early Methodists did not believe that chapel was the only

'house of prayer.' That is one of the mistakes we are apt to make, though.

'Shepherd divine, our wants relieve' (699).

'Shepherd of souls, with pitying eye' (282).

'Shrinking from the cold hand of death' (823). This hymn was generally given out by John Wesley at the close of the society meetings he held after evening preaching. In the closing days of his eventful life, it is impossible not to notice how far the early Methodists were from 'shrinking' at any mention of death. They seem to have rejoiced at the mention of it. A working collier at Ashton was going to his work one day, and before he set out he repeated the first verse of this hymn. An hour after he entered the coal mine, and worked till night, when, being drawn to the surface of the earth, the rope slipped, and he fell to the bottom of the pit a lifeless corpse. Many die as suddenly; are all as ready?

'Since the Son hath made me free' (547) was written in the first year after the author's conversion, hence its language of yearning after God's grace.

'Sing to the great Jehovah's praise' (931).

'Sing we to our conquering Lord' (215), Psalm xcvi.

'Sinners, lift up your hearts' (240).

‘Sinners, obey the gospel word’ (275). This is one of the hymns of which John Wesley, who was a severe critic of his brother’s work, cordially approved. It was the first published as a Methodist hymn out of a set of two volumes called *Hymns and Sacred Poems*, which were issued by subscription in 1749, without any editing by John, in order to raise money for the author’s wedding. He had 1,145 subscribers at twelve shillings each. We live in the days of cheaper printing.

‘Sinners, turn ; why will ye die’ (274). We now have only one instead of three parts of this hymn. It was originally sung to the tune ‘Hotham,’ which is in the new Tune-Book.

‘Sinners, your hearts lift up’ (285).

‘Soldiers of Christ, arise’ (433) is almost more used by Churchpeople than in chapel, and it is one of the best hymns for confirmation use. It is helpful, as I have found, in working among boys. The metaphors about soldiers appeal to them, and they will think better of the Christian life either as a warfare or a pilgrimage than under any other figure.

‘Son of God, if Thy free grace’ (344).

‘Spirit of faith, come down’ (346).

‘Spirit of truth, essential God’ (261).

‘Stay, Thou insulted Spirit, stay’ (335)

was written in the poet's middle life, and expresses his contrition for having so long withheld himself from God. It was 'Forty long rebellious years,' he wrote, and John altered this.

'Stupendous height of heavenly love' (137).

'Stupendous love of God most High' (326) is Charles Wesley's version of 'Come unto Me, and I will give you rest.' He also wrote one short stanza on this text which is worth quoting :

Rest of my weary mind,  
My burthened spirit's ease,  
Coming to Thee I find :  
But gasp in perfect peace  
To live of holiness possest,  
To die unto eternal rest.

'Summoned my labour to renew' (583) is another hymn 'to be sung at work,' and is out of place at a Sunday service.

'Surrounded by a host of foes' (434), with sub-title 'This is the victory,' has been often of use to Christians in fierce temptation.

I remember reading of a youth who had been converted, and who had next morning to meet his work-mates, that he prayed to God that he might have something so good to think of that whatever they might say

his heart should not be troubled. His prayer was answered by the words of this hymn ringing through his head all day, and at night his confidence was so strong that he asked the ringleader of his opponents to go to chapel with him. He did so, and was saved !

‘ Talk with us, Lord, Thyself reveal ’ (422) originally began with a verse ‘ Saviour, who ready art to hear.’ It has become a very popular hymn, especially the verse beginning ‘ With Thee conversing,’ which is borrowed (with alterations) from Milton’s *Paradise Lost* :

With thee conversing I forget all time ;  
All seasons and their change, all please alike.

The sentiment is of course greatly raised in this hymn from Milton’s. A great many Christians have found this verse to be true. In the *Life of Dr. Payson* it is recorded that when the last hours of his life were near, he said, ‘ I have been ready to doubt whether pain be really an evil ; for though more pain was crowded in last week than in any week of my life, yet it was one of the happiest weeks I ever spent. And now I am ready to say, Come sickness, pain, agony, poverty, loss of friends ; only let God come with them, and they shall be welcome.’

‘ The earth with all her fulness owns ’ (76).



‘ The God of love, to earth He came ’ (349) was the last two verses of hymn 36 in the old book.

‘ The grace of Jesus Christ the Son ’ (796).

‘ The Lord is King, and earth submits ’ (438).

‘ The Lord of earth and sky ’ (932).

‘ The name we still acknowledge ’ (387).

‘ The praying Spirit breathe ’ (500) was 296 in the old book, and omits the first verse in the new. Its sub-title is ‘ In a hurry of business,’ and it is a useful prayer to have at one’s mind’s end for use in emergencies.

‘ The thing my God doth hate ’ (527).

‘ The voice that speaks Jehovah near ’ (513).

‘ Thee, Jesus, full of truth and grace ’ (469).

‘ Thee, Jesus, Thee, the sinner’s Friend ’ (353).

‘ Thee will I praise with all my heart ’ (88).

‘ Their earthly task who fail to do ’ (604).

‘ Thou God of glorious majesty ’ (842). A great deal of controversy has gone on around this hymn, not as to the hymn itself, but as to where the ‘ narrow neck of land ’ referred to in verse 2 really is. Many folks say it was at the Land’s End, and when I went there I tried to find just where Charles Wesley must have stood, and failed. No spot there seemed to suit the verse, and I have wondered

at it a good deal. Tradition had always told me that it was written about thoughts suggested at the Land's End. But now in Dr. Gregory's book I find the following letter of Charles Wesley's quoted, which shows certainly that another place had the honour of suggesting these verses: 'Last evening I wandered to the north end of the Island, and stood upon the narrow point which you will remember as there projecting into the ocean. The vastness of the watery waste as compared with my standing-place called to mind the briefness of human life, and the immensity of its consequences; and my surroundings inspired me to write the enclosed hymn, beginning "Lo! on a narrow neck of land," which I trust may please your ladyship, weak and feeble though it is when compared with the songs of the sweet Psalmist of Israel.' This was written to Lady Oglethorpe from Jekyl Island. However, this is not the only interesting thing about this hymn. In the third verse he says, 'Tremble on the brink of *fate*.' This word has always been held to have a pagan, and not a Christian, significance. One of the greatest compilers of hymns, however, Dr. Madan, in 1760, in putting this hymn into one of his collections, says, 'I am glad of an opportunity to rescue

this significant word out of the hands of the infidels, who use it, together with Luck, Fortune, Chance, Destiny, to promote their favourite scheme of excluding the particular Providence of the Wise Disposer of all events from the government of the affairs of man.' He then goes on to show that the word is derived from *fatum*, i.e. that which is spoken or decreed by Almighty power and goodness ; and here it is applied to death. Montgomery says of this hymn, ' It is a sublime contemplation ; solemn, collected, unimpassioned thought, but thought occupied with that which is of everlasting import to a dying man, standing on the lapse of a moment between two eternities.'

' Thou God of truth and love ' (692). An entry in Dr. Bunting's journal will show of what use these hymns were to Methodist preachers of old. '*Sunday evening, 11th Sept., 1803.*—At half past ten I read prayers at Snow Fields Chapel, and preached from John i. 9. At three o'clock I gave tickets at Rotherhithe ; at six I preached there from Luke xv. 2, and was able, as Mr. Wesley used to phrase it, " to speak some strong, rough words." After finishing the renewal of tickets I walked home. Mr. Joseph Taylor came a little after me, and said this was the hardest

day's work he had performed since he left Cornwall, many years ago. We tried to rouse each other by singing :

O may Thy Spirit seal  
Our souls unto that day,  
With all Thy fulness fill,  
And then transport away !  
Away to our eternal rest,  
Away to our Redeemer's breast !

But we had not strength enough to finish the verse ; soon we gave it up.' ' A hard day's work cheered by a hymn well sung ! '

' Thou great mysterious God unknown ' (303).

' Thou hidden Source of calm repose ' (107). This hymn uses very strong language to express the absolute happiness of believers under all circumstances, even turning hell into heaven. Rev. Samuel Coley says that a friend who had had to pass through affliction of all sorts was asked how he was enabled to preserve such great spirituality of mind through it all. ' Finding my all in Christ,' was his answer. Again, great prosperity came to him, and he was asked how he still preserved his spirituality in time of wealth. ' By making Christ all in all,' said he.

' Thou, Jesus, Thou my breast inspire ' (595):

' Thou Judge of quick and dead ' (840):

‘Thou, Lord, art a shield for me’ (905).

‘Thou, Lord, hast blessed my going out’ (965).

‘Thou, Lord, on whom I still depend’ (825).

‘Thou, my God, art good and wise’ (56).

This hymn is founded on the following ‘Instructions for Christians’ which Wesley drew up as a form of prayer: ‘*My God, Thou art good—Thou art wise—Thou art powerful; Be Thou praised for ever! Give me grace to love and obey Thee. My God, I thank Thee for giving me meat and clothes, and for promising to give me Thy love for ever. My God, forgive me all my sins, and give me Thy good Spirit. Let me believe in Thee with all my heart, and love Thee with all my strength. Let me always be looking unto Jesus Christ, who is pleading for me at Thy right hand. Give me grace not to do mine own will, but Thine. Make me contented with everything. The least of all good things Thou givest me is more than I deserve. Give me, O Lord, a lowly heart. Let me not think myself better than any one. Let me despise myself, and think upon myself as the lowest of all. Let me hate all praise. Thou only, O Lord, art worthy to be praised.*’ The second verse of this hymn makes a very good ‘Grace before Meat.’



‘Thou Shepherd of Israel, and mine’ (423).

‘Thou Son of God, whose flaming eyes’  
(302).

‘Thou very Paschal Lamb’ (167).

‘Thou very present Aid’ (496).

‘Thy ceaseless, unexhausted love’ (67).

‘Thy faithfulness, Lord, each moment we  
find’ (273).

‘’Tis finished! the Messiah dies’ (165).

‘To the haven of Thy breast’ (468).

Though it is not my province just now to speak of tunes, I want to point out the exquisite way in which the new tune to this hymn fits the words. It is one of the rarest things to find tunes which suit as well as this one does.

‘To the hills I lift mine eyes’ (399).

‘To us a child of royal birth’ (126).

‘To-day, while it is called to-day’ (290).

‘Try us, O God, and search the ground’  
(694). ‘A prayer for persons joined in fellowship.’ Objection has been raised to the verse which says :

When to the right or left we stray  
Leave us not comfortless,  
But guide our feet into the way  
Of everlasting peace,—

on the ground that it teaches that out of the narrow way the Holy Spirit still may comfort

wanderers. But surely no one thinks that He leaves alone those that stray ! And even the warnings of the Spirit are comfort, as showing that God does not leave us alone.

‘ Unchangeable, almighty Lord ’ (711).

‘ Us, who climb Thy holy hill ’ (591).

‘ Victim divine, Thy grace we claim ’ (727).

‘ Watched by the world’s malignant eye ’ (581).

‘ We know, by faith we surely know ’ (120).

‘ Weary of wandering from my God ’ (338).

‘ Weary souls, that wander wide ’ (277).

This hymn was often used by Dr. Adam Clarke in his ministry, and many since have found its use in a prayer-meeting or a revival service. It has the gospel in it, which is more than can be said of ‘ Count your blessings,’ and many other popular hymns.

‘ What am I, O Thou glorious God ’ (364).

‘ What are these arrayed in white ’ (802) was written three years after the mother of the Wesleys died, and in memory of her. He also remembered in writing it what trials and poverty she had passed through in the time when her many children were little, and, her trials now being ended, he looked to her joys in heaven.

‘ What is our calling’s glorious hope ’ (555)

is a hymn written on the Methodist doctrine of 'Entire Sanctification.'

'What now is my object and aim' (541).

'What shall I do my God to love, My loving God to praise' (66) was part of hymn 216 in the old book. Charles Wesley wrote it whilst he was laid aside by a sharp illness. He seems to have considered his illness as the result of some sin; in fact, this was a fault of the early Methodists, as of the early disciples, who thought that the men on whom the Tower of Siloam fell must have done some sin for which they were to be punished.

'What shall I do my God to love, My Saviour' (425).

'What shall I render to my God' (373).

'When, gracious Lord, when shall it be' (337).

'When, my Saviour, shall I be' (574).

'When quiet in my house I sit' (264).  
The verse of this hymn which runs,

Rising to sing my Saviour's praise,  
Thee may I publish all day long,

was the song every evening of one of our Lord's saints, and some one said of her, 'She had for many years lived next door to heaven, and had only to step over the threshold when she died.'

‘ When shall Thy love constrain ’ (321).

‘ Where shall my wondering soul begin ’ (358). This was written in 1738 by Charles Wesley, with another of like character, which begins, ‘ And can it be that I should gain.’ After the spiritual guidance that the brothers Wesley had received from Peter Böhler, they were separated, and Charles went to live with a poor brazier, who ‘ knew nothing but Christ.’ This poor man had to continue the work Böhler had begun, by explaining the way of salvation by faith. On May 21 Charles Wesley was able to say, ‘ I believe, I believe ! ’ What follows is from his Journal (May 23). ‘ At nine I began a hymn on my conversion, but was persuaded to break off for fear of pride. Mr. Bray coming, encouraged me to proceed in spite of Satan. I prayed Christ to stand by me, and finished the hymn. Upon my afterward showing it to Mr. Bray, the devil threw in a fiery dart, suggesting that it was wrong, and that I had displeased God. My heart sank within me, when, casting my eyes upon a Prayer-Book, I met with an answer for him, “ Why boastest thou thyself, thou tyrant, that thou must do mischief ? ” Upon this I clearly discerned that it was a device of the enemy to keep back glory to God. And it was not unusual

with him to preach humility, when speaking will endanger his kingdom, or do honour to Christ. Least of all would he have us tell what things God has done for our souls ; so tenderly does he guard us from pride ! But God has showed me He can defend me from it while speaking for Him.' Two days after this John Wesley was also able to believe to the salvation of his soul. Then he and a number of his friends went at night to Charles' lodgings, to tell him the good news, and the two brothers and their companions sang this new song together with great joy.

' Wherewith, O God, shall I draw near '  
(351).

' Who in the Lord confide ' (677).

' Whom Jesu's blood doth sanctify ' (678).

' Why not now, my God, my God ' (523).

' Why should I till to-morrow stay ' (289).

' With glorious clouds encompassed round '  
(151). The second line of this verse may have been suggested by the lines of Milton, *Paradise Lost*, v. 157 :

Who sitt'st above these heavens,  
To us invisible or dimly seen.

' Worship, and thanks, and blessing ' (465)  
was written ' after a deliverance in a tumult ' ;  
it is not quite certain which of the many



‘tumults’ that the Wesley brothers were in ! But it was probably the riots at Wednesbury, of which Charles writes, ‘The street was full of fierce Ephesian beasts, who waved and shouted and threw stones,’ when a man called ‘Honest Munchin’ was the ring-leader, October, 1743. This man led, not only human ruffians, but bull-dogs, in to upset the meetings of the Methodists, till at last the grace of God found out even him, and he became converted, and Charles Wesley received him ‘on trial’ as a Methodist. It was used in a later riot at Devizes, in 1747, as witness the Journal : ‘After riding two or three hundred yards, I looked back, and saw Mr. Meriton on the ground in the midst of the mob, and two bull-dogs upon him. One was first let loose, which leaped at his horse’s nose ; but the horse with his feet beat him down. The other fastened on his nose, and hung there, till Mr. Meriton, with the butt-end of his whip, felled him to the ground. Then the first dog, recovering, flew at the horse’s breast and fastened there. The beast reared up, and Mr. Meriton slid gently off. The dog kept his hold till the flesh tore off. Then some men took off the dogs ; others cried, “Let them alone.” But neither beast nor man had any farther commission to hurt.

I stopped the horse, and delivered him to my friend ; he remounted with great composure and we rode on leisurely, as before, till out of sight. Then we mended our pace, and in an hour came to Seen, having ridden three miles about ; and by seven to Wrexall. The news of our danger was got thither before us ; but we brought the welcome tidings of our own deliverance. . . . We joined in hearty praises to our Deliverer, singing the hymn, " Worship, and thanks, and blessing." ' Men who could thus suffer the madness of men and beasts were ready for the fiery furnace, had that also come in the way of their duty ! ' Mark how he says, ' They had no farther commission to hurt ' ! This is faith.

' Would Jesus have the sinner die ' (159)

' Ye faithful souls, who Jesus know ' (179).

' Ye neighbours and friends, to Jesus draw near ' (284). Charles Wesley uses the same words in his Journal under this date, November 30, 1746, as in this hymn ; so it is probable that it was written at this time. He was then preaching to great crowds at Newcastle, in the streets. The frost was most severe, and yet multitudes stood in the frozen streets to hear the gospel.

' Ye servants of God, your Master proclaim ' (388) was one of the hymns for ' Time of

Trouble.' I had always thought of it as a hymn for the seaside, as its imagery is taken from a stormy sea. But how marvellous was the faith that could sing this when a storm of human anger was raging around !

'Ye virgin souls, arise' (201). When Sammy Hick, 'The Yorkshire Blacksmith,' lay dying, his last days were filled with prayer and praise. On his last evening on earth his speech left him, but he still could understand all that was said. His friends began to sing :

The everlasting doors  
Shall soon the saints receive,  
Above yon angel powers  
In glorious joy to live;  
Far from a world of grief and sin,  
With God eternally shut in.

And he lifted his hand and waved it in triumph, till it feebly fell by his side, and so he passed away.

'Young men and maidens, raise' (32).

Most of Charles Wesley's hymns are full of the spirit of prayer, and most of them would fall in with Mr. Horder's definition of what a hymn must be : 'To make it a real hymn, it must at least conclude with words of confession, or prayer, or thankfulness addressed to "Him in whom we live and

move and have our being," that to all going before may be given a Godward direction.'

From Charles Wesley's Journal comes this extract to show with what ease he wrote :  
' My horse threw me and fell on me ; my companion thought I had broken my neck, but my leg only was bruised, my hand sprained, my head stunned ; which spoiled my making hymns *till the next day.*'

## II

### *JOHN WESLEY'S HYMNS AND TRANSLATIONS*

JOHN WESLEY shines more as a translator and editor than as a writer of sacred poetry. Written by him we have only three hymns in *The Methodist Hymn-Book*: 'Eternal Son, eternal Love' (43); 'Eternal, spotless Lamb of God' (44); and 'Father of all, whose powerful voice' (42).

These three together form John Wesley's poetical version of the Lord's Prayer, and possibly the finest paraphrase of that prayer in the English language. It has become so usual now to sing the prayer itself, that it will not strike any one with the air of novelty to be told that in the Greek it is almost metrical, and could easily have been sung by the early Christians in their services.

John's translations are so many, and from so many languages, that one wonders at the erudition of the man and his versatility. If he had not chosen the work of being a poor



Methodist preacher, but cared instead for the rich promotion which might have come to such a scholar in the Church, history would have been a different thing.

From the French we have one of his hymns in the new book : ' Come, Saviour, Jesus, from above ' (526), from ANTOINETTE BOURIGNON, who was born at Lille in 1618. She was a religious reformer, and published several books dealing with *The Testimony of Truth*, &c. ; but she is best known by this hymn, ' Venez, Jesu, mon Salutaire.' John Wesley translated this in 1735, when he was suffering from reproach and calumny in America. It has been attributed to John Byrom, but Mr. Stevenson thinks the evidence is all in favour of Wesley being its translator. Antoinette de Bourignon had a strange life. She was so deformed by a hare-lip that her mother did not care for her, and probably this, and the ill-treatment she had on its account, made her willing to forswear the world as she did. At any rate she became a ' mystic,' and at the age of thirty-six she started an orphanage, which she supported with her own money. Many times she was near being murdered for her money, but always escaped, sometimes by the direct interposition of Providence. Persecuted for the outspokenness of the

books she wrote, she had to flee from her own country, and was more than once imprisoned. Jesuits and Lutherans alike drove her from her home, and she had no friends. But still she kept on writing. The hymn is 526 ; it was 285 in the old book.

From the Spanish we have ' O God, my God, my all Thou art ' (429). It is from an unknown Spanish writer, and was translated when John Wesley was in America in 1735. It is a version of Psalm lxiii. Bishop Bickersteth said of it, ' It is one of the most melodious and perfect hymns we possess for public worship.' A man who was greatly tempted to do wrong said that he found the worst part of the day was when he first woke in the morning ; so he began to pray at night that he might have a good wakening, and that God might be the first in his thoughts then. His prayer was answered ; when he woke it was as if a voice spoke to him, and the words were the language of this hymn, and he was enabled to overcome the evil one by singing ' O God, my God, my all Thou art.'

But it is as a translator from the German that John Wesley attains his greatest perfection. From DESSLER he has given us two hymns : ' Into Thy gracious hands I fall '

(524); and 'Jesu, whose glory's streaming rays' (521).

Dessler was a jeweller's son at Nuremberg, in the seventeenth century. He was not strong enough to follow his father's trade, and so entered the University of Altdorf to study theology. He was too weak to finish his college course, and left, supporting himself as a proof-reader. He got to know Erasmus Finx, became his amanuensis, and, at his request, translated many foreign books into German. He became paralysed, and spent his last years in even greater weakness than had been his lot in early life. However, he lived to be sixty-six. He published a volume of his own hymns, many of them set to music by himself. Now, of what kind are these hymns? Lamenting his weakness, and praying to be delivered from his frail body?

No condemnation now I dread;  
I taste salvation in Thy name,  
Alive in Thee, my living Head!

Both these hymns are part of one long one, and though it is an invalid's hymn it breathes a confident trust in God and no fear of the future.

From ANNA DOBER we have one hymn:  
'Holy Lamb, who Thee receive' (534).

Anna Schindler was a Moravian, and in 1730 joined her friend Anna Nitschmann in forming the association of the unmarried sisters at Herrnhut. Later she married Bishop Dober, and went as missionary to the Jews till her death. A great many of her hymns are in constant use in the Moravian Church, but this is the only one widely known in outside circles. It was written 'for use at a school-feast.'

PAUL GERHARDT OF WITTENBERG ranks only second to Luther as a writer of hymns in German. Born in 1607, he studied at the university of his town, then lived in Berlin for a while, and afterwards became Lutheran pastor at Mittenwalde, where they make fiddles. He continued in the work of the ministry till his death in 1676. His life was not cast in pleasant times, as the Thirty Years' War was going on, but he has written songs to cheer Christians for all time. His hymns speak of a personal salvation. In the German sixteen of them begin with 'I,' yet he is never morbid or merely sentimental.

'Commit thou all thy griefs' and 'Give to the winds thy fears' are part of the same long hymn. They are 480 and 481 in the new book. The following story is told by

Mr. Stevenson of this hymn. In a village near Warsaw lived a pious man called Dobry. Through the bad times he had fallen into arrears of rent, and was threatened with eviction by the landlord. It was night, and the next day he and his family would be turned out into the snow. They knelt in prayer, and after that they sang 'Commit thou all thy griefs,' and as they came to the verse that ends 'When Thou wouldst all our needs supply, Who, who shall stay Thy hand?' there was a knock at the window, and, opening it, Dobry saw a raven, one that his father had tamed and set at liberty. In its bill there was a ring, which had belonged to the king, and for which a reward was offered. Dobry took the ring to some one who sent it to its owner, and the reward paid the rent, and something over. Next year the king built him a new house, and over the door there was carved a raven with a ring in its beak, and the words :

Thou everywhere hast sway,  
And all things serve Thy might;  
Thy every act pure blessing is,  
Thy path unsullied light.

But the origin of the hymn itself is even a better story. Gerhardts was once banished for his faithful preaching, and he and his wife



and children rested for the night in a little inn at the edge of a wood. The little ones and the mother were crying with weariness, and the father felt very heavy-hearted. He went a little way off to pray, and the verse came into his mind and comforted him, 'Commit thy way unto the Lord ; trust also in Him, and He shall bring it to pass.' And he felt so happy as he paced about the dark wood that he made the words into a song. He went in and told the tale to his wife, and the hymn encouraged her to dry her tears and trust in God. Then a knock came at the door. It was a man on horseback, sent by the Duke Christian of Meresburg, with a letter asking Gerhardt to go there and have a church and liberty to preach as he liked. So God answered His servant's faith.

'Jesu, Thy boundless love to me,' and 'My Saviour, Thou Thy love to me' (414 and 415). A young woman who had been brought up in all the forms of religion, but had never felt its real power, was led to think about her real state in the eyes of God. She became very miserable, but one night entered a meeting where words were being sung that she felt just suited her, 'More hard than marble is my heart' ; and she felt that she was where people would pray with her, and

soon she was able to trust God and sing the next verse.

'My Saviour! how shall I proclaim' (565) is two verses out of the hymn 'Extended on a cursèd tree.' Of this hymn the great Protestant musician Sebastian Bach was very fond, and used some verses in his Passion Music. The epitaph of Gerhardt bears these words, 'A Divine sifted in Satan's Sieve,' and one can see the story of his trial in the strength of his hymns. This hymn is really a call to the world to 'look upon Him whom they have pierced.'

FREYLINGHAUSEN, from whom we have 'O Jesu, Source of calm repose' (571), was born in 1670, and had to work at the University of Jena. He became a pastor in 1715. He was a great sufferer from toothache, and in spite of that, and of a stroke of paralysis which rendered him unable to speak, he wrote hymns! A man who could write hymns while writhing under toothache, which a doctor once called 'that ungodly pain,' must have been indeed a saint! This hymn is known to be the mirror of his inner life, and this shows us what a man may become by God's help.

ERNST LANGE, who wrote 'O God, Thou bottomless abyss' and 'Thine, Lord, is wisdom, Thine alone' (38 and 39) (all one hymn in the original), made up of verses selected from the much longer hymns 240 and 241 in the old book, was not a pastor, but a lawyer, in the seventeenth and eighteenth centuries. He published a collection of sixty-one hymns in 1711, 'To praise the Mercy of God' in delivering him from a great pestilence which raged in Dantzic, where he lived. The idea was to have one hymn for every year of his life. Parts of this fine hymn are in use in almost all English churches.

'O God, what offering shall I give' (564) was translated from a hymn by another LANGE, JOACHIM by name, who lived about the same time in Halle. He is best known as a commentator and theologian. Verse 4 has always been quoted as against the wearing of gold or costly apparel, a thing that was put down strongly by the early Methodists, who dressed almost like Quakers of the old school.

If we had to pick *the* most typical hymn of John Wesley's, surely it would be 'Now I have found the ground wherein' (362).

Now that we have it wedded to the 'Old Twenty-Third,' a tune as dignified as the words, it ought to be sung more than ever. It has been noticed by those who have looked up these notes that while Charles Wesley was versatile in regard to rhythm, and wrote in nearly every conceivable metre, John only used long metre and 6-8s. with any freedom. This was partly because these rhythms lend themselves more readily to translations from the German, but I venture to think also because his mind was cast in a heavier mould than Charles, as his life was less happy ; but 6-8s. never has reached the dignity that it does in this hymn, and it is a shame that it ever has been mated to that most unsuitable and dragging of tunes, 'Stella.' I think I inherit from my father some of my hatred for 'Stella,' but I mostly judge from results.

JOHN ANDREW ROTHE wrote this hymn. He was first a Lutheran pastor, then for a time worked for the Moravians, under Count Zinzendorf, but they fell out, and Rothe again took up a Lutheran pastorate. The translation, as often with John Wesley's work, is a very free one, and the hymn resulting is better than the original. Mr. Stevenson says, 'One lover of this hymn has

been led to compare it with the Word of God, and has found no less than thirty-six passages of Scripture which, in language or spirit, correspond with the several lines of the hymn.' John Fletcher of Madeley spoke, as almost his last words, the two lines :

While Jesu's blood, through earth and skies,  
Mercy, free, boundless mercy ! cries.

JOHANN SCHEFFLER, unlike the other Germans we have mentioned, was a Roman Catholic priest. He was, however, born of Protestant parents, and, brought up a Lutheran, joined the Church of Rome in middle life. It is told of his death, that in the Monastery of St. Matthias, where he died, he used this characteristic prayer : ' Jesus and Christ, God and Man, Bridegroom and Brother, Peace and Joy, Sweetness and Pleasure, Refuge and Redemption, Heaven and Earth, Eternity and Time, Love and All, receive my soul.' Only a very few of his many hymns bear a distinctively Romanist character. They are indeed the fruits of mysticism, but chastened and kept in bounds by reverence, and by pure and fervent love to the Saviour.

' O God, of good the unfathomed sea ' (36) and ' Thee will I love, my strength, my tower ' (421), are what we have of this mystic's



hymns, and our collection is all the richer for them. The sub-title of the former was 'The soul contrasts the majesty of God with her nothingness.' 'Thee will I love' was the favourite hymn of Richard Cobden, the great Free-trader, and was quoted by him on his death-bed.

AUGUST GOTTLIEB SPANGENBERG, author of 'What shall we offer our good Lord' (597), was a Lutheran pastor, who afterwards joined the Moravians. He was a missionary for them in Georgia, and in Pennsylvania and St. Thomas. The hymn was written to be given to Count Zinzendorf on his birthday in 1734. Wesley's is, as usual, a free translation, and more spirited than the original.

GERHARDT TERSTEEGEN, from whose pen we have 'Lo! God is here! let us adore' (653), and 'Thou hidden love of God, whose height' (531), was a weaver of linen and silk at Muhlheim, on the Rhine. In 1717 he ceased to attend any services in God's house, having fallen into depression through spiritual pride. But in 1724 he found that his sins were forgiven, and wrote out a solemn covenant between his soul and God. He began to speak at prayer-meetings, and soon

became known as a religious teacher, and became a pastor in 1728. He travelled about holding meetings among those like-minded with himself, and worked hard at his preaching and at supplying simple medicines to the poor. He wrote several hymns, and these among them. 'Lo! God is here' is John Wesley's free translation of Tersteegen's best-known hymn, 'Gott ist gegenwärtig,' which we now have also in another translation. John here, as elsewhere, turns the metre of the original into 6-8s. in English. When Mr. Clough was going to India with Dr. Coke, he felt faint in his spirit at the greatness of the work before him, Dr. Coke happened to say, 'My dear brother, I am dead to all but India.' This made Clough think of the words :

Gladly the toys of earth we leave,  
Wealth, pleasure, fame, for Thee alone,

and he again took courage singing it.

'Thou hidden love of God, whose height' was translated by John Wesley before that day when he realized his personal acceptance with God. The difference in him before and after that day is well exemplified by the difference in his versions of this hymn. In 1736 he wrote, in verse 4 :

Ah, tear it hence, that Thou alone  
 May'st reign unrivalled Monarch there;  
 From earthly loves I must be free,  
 Ere I can find repose in Thee.

But after he had learned the way of God more perfectly, he says :

Ah, tear it thence, and reign alone  
 The Lord of every motion there!  
 Then shall my soul from earth be free,  
 When it has found repose in Thee,

no more confounding the effect with the cause ! It is very probable that the love affair which he had at Savannah was partly the cause of his translating this hymn when he did. The unfortunate history of this good man in his relations to women, and the way he let himself be influenced against his own good judgement, is a warning not to expect infallible wisdom on all points in even the best of men.

Probably St. Augustine's words, 'Thou hast made us for Thyself, and we are restless till we find rest in Thee,' were both in Tersteegen's mind while writing, and Wesley's while translating, this hymn.

From the hymns of J. J. WINCKLER, born 1670, a preacher and chaplain, and one of the Pietists, John Wesley translated hymn 459, 'Shall I, for fear of feeble man.' He was

not a man fond of controversy, but when the stand had to be made, was one who feared neither man nor devil.

From COUNT ZINZENDORF'S hymns John Wesley translated for us in this book 'Jesu, be endless praise to Thee' (771, formerly part of 190), also 'Eternal depth of love divine' (69) and 476.

Zinzendorf was the second founder of the sect of Moravians, or Brethren, as they were called. He afforded, being a wealthy man, a refuge to this sect when its members were fleeing from persecution, at his estate at Berthelsdorf. He wished then that they would reunite with the Lutheran Church; but when they would not do that, he established them in a community at Herrnhut. They were strong Protestants, who laid great stress on personal piety, and were among the Protestants of Germany what the Puritans were in England. The Moravians have always been a great missionary Church, and it is from them that the Wesleys learned true inward religion. But Zinzendorf taught many doctrines which Wesley could not approve of in later years, and, though they were friendly, Wesley did not make the Methodist Church like the Moravian, which at one time looked

likely. Count Zinzendorf wrote many hymns, over 2,000 in fact, but in many of them the language in speaking to God is too familiar to be respectful, and of these John Wesley strongly disapproved. This one hymn, however, contains none of these faults, and the translation before us has been of use to many Christians, living and dying. One good man, laid aside by illness, was for a time given over to fears about his ultimate salvation, and almost despairing, when he remembered that when his son was dying his great consolation had been in thinking of 'Jesus, Thy blood and righteousness'; and he asked for a hymn-book, and it opened at the very place, so that the first words that met his eye were :

Jesu, Thy blood and righteousness  
My beauty are, my glorious dress;  
'Midst flaming worlds, in these arrayed,  
With joy shall I lift up my head.

On reading this he took courage, and was able to cast his whole load of care on the God who cared for him.

There are two other hymns translated by John Wesley from the German, whose authorship is not certain. One of these is 'O God of God, in whom combine' (63); the other being 'I thirst, Thou wounded Lamb of God' (419, in the old book 26), which is of Moravian origin,



either having been written by Zinzendorf or the Nitschmann family, or by all these. As a matter of fact, the translation is so free that one may almost call it a hymn by John Wesley based on several by Zinzendorf and the Nitschmanns ! It has been useful to those newly converted, as it expresses what ought to be their aim, and (the great use of ' subjective ' hymns) by singing it the language and sentiment have been real to them.

' O Thou, to whose all-searching sight ' (476, in the old book 339) is from a hymn by Zinzendorf, but the translation is free, and a marked improvement on the original. Again we see John Wesley turning an irregular metre into a long metre hymn ! ' Jesus, still lead on ' is a nearer translation of a few verses (see p. 128), and is in the same metre as the original, which begins :

Seelen Brautigam,  
O Du Gottes Lamm.

I give this bit of German, which is literally ' Soul's Bridegroom, O Thou Lamb of God,' to show how John Wesley lifts the hymn by his translation, and takes away from it that touch of too much familiarity that so often mars the Moravian hymns.

' Thou Lamb of God, Thou Prince of Peace '

(475), also stated in the index to be 'from the German,' and no author's name annexed, I find to be a hymn by C. F. RICHTER, of Halle. He was a student of medicine and theology, and one of the 'Pietists' in religion. In his chemical experiments he always began with prayer, and invented many new chemical compositions. His hymns, like all those of the 'Pietists,' have the faults of emotionalism, and sometimes irreverence. These John Wesley removed in his translation, and made a hymn for which we cannot be too thankful.

### III

#### *GREEK AND LATIN HYMNS*

ALMOST all the earliest hymns of the Christian Church that we have, come to us through the Latin tongue. Even the 'Te Deum,' though it is derived from the Greek, is in that language only partly known, and that to scholars, while in Latin it is still sung in the Roman Church. It is known to have been in use in the sixth century as a hymn for morning service. It has been thought that it was written by St. Ambrose, or composed by him and St. Augustine, on the occasion of the baptism of the latter, but this is not certain. There have been versions of this hymn in Old German, Old French, Anglo-Saxon, as well as later English before the speech of modern times. Quotations from some of these versions may not be out of place. 'Make them to be rewardid with Thi seyntes, in blisse with euerlastinge glorie'; 'Lord God of vertues'; 'And we praisen Thi name into the world, and into the world of world'; 'The fair host

of martyrs that are washed fair and white in their own blood praise Thee'; 'When Thou shouldest take upon Thee mankind for the deliverance of man'; 'Govern them here by Thy grace and enhance them into bliss without end.' Our version, which is that in common use, is nearly the same as that of Henry VIII's Prayer-Book, published in 1546. It is quite likely that the translation for this was done by Cranmer. It is more rhythmical than any other, and, although not always giving the spirit of the original as well as some of these old versions, it is easy to sing, and we are fortunate that at last it appears in the Methodist Hymn-Book. The 'Te Deum' is very popular in Russia, as well as in Western countries, and there is also a modern Swedish version. So we may take it that all over the world, on Sunday morning, the Church, which is in many things so divided, and which in points of doctrine is even at war, is joining in singing in many languages 'Te Deum laudamus.'

I think this is the place to give St. Augustine's definition of a hymn, and I shall do so without comment: 'Know ye what a hymn is? it is a song with praise of God. If thou praisest God and singest not, thou utterest not a hymn. If thou singest and praisest not God, thou utterest no hymn. A hymn,

then, contains these three things : song and praise, and that of God.' We may then say that among the hymns we have from the Latin we have 'psalms and hymns and spiritual songs,' as St. Paul says. 'These early Latin hymns are mostly objective ; that is to say, they praise the glory, majesty, mercy, and goodness of God, or are about the different parts of the story of Christ's life on earth ; the great feature is adoration. Later on, when men began to philosophize about the facts, to study them in relation to consciousness, and to develop the spiritual life, the reflex action of the Christian verities upon the soul began to claim expression, and so we get those hymns which tell more of how men feel, and wish to feel, than of what God is and does' (Campbell's *Hymns and Hymn-Writers*). At any rate *Methodist* hymn-books need subjective hymns, as they have to cater for the class-meetings as well as for public worship, and therefore must have hymns which, though not intended for general use, ought to be sung by meetings professedly of believers and those seeking salvation.

The easiest way of arranging these hymns seems to be alphabetically.

'All glory, laud, and honour' (860), is



Dr. Neale's translation, as also 27, 178, 180, 197, 293, 659, 835, 852, and 915. Dr. Neale is one of the greatest translators of Latin hymns. He was a clergyman, and lived at the time of the great revival in the Church of England in the middle of the last century. In translating these hymns Dr. Neale gained much obloquy, especially from the Romanists, as they said that he had altered them so that none of their Catholic teaching was left; but they forgot that he was writing for the Anglican and not the Romanist Church, and could do no other than leave out such doctrines as were against the teachings of that Church. And they altogether missed the idea that should always be present when a hymn is to be translated, that it is to be *sung*, therefore must be singable. 'Poems may be packed with thought, and so quaintly and daintily phrased that you linger over them, but a hymn must *march*, straight forward, and carry the singer by a natural sequence to the end without a break' (*Campbell*).

This Palm Sunday hymn is said to have been written under the following conditions. Theodulph, Bishop of Angers, in 820 A.D. was imprisoned, having offended the king. On Palm Sunday the king took part in the procession to church, and had to pass the

cloister where the saint was in prison. As the people passed to church Theodulph stood at his window and sang this hymn which he had just made. The people all stood silent to hear, and the king was so delighted that he set Theodulph at liberty. He also ordered that his hymn should always be sung on Palm Sunday. There is a verse that is not sung :

Be Thou, O Lord, the Rider,  
And we the little ass,  
That to God's holy city  
Together we may pass.

There was often a familiarity that now would be irreverent in these old monks' writings. This strikes every one who reads St. Francis's sermons.

'Brief life is here our portion,' with the other that follows it (851 and 852), is part of a long poem that is not a hymn. It was written when the corruption in the Church and the world had grown so awful that God's people felt that the world must soon come to an end through the wickedness of the people. It was a bitter satire on the times. Its writer, Bernard, was in the Abbey of Cluny, one of the most luxurious of the monastic institutions of the twelfth century, and it was here that, surrounded by every

luxury that the world could give, he wrote this. He himself gives all the credit of the poem to God, saying, 'Unless the Spirit of wisdom and understanding had been with me, and flowed in upon so difficult a metre, I could not have composed so long a work.' It is three thousand lines in length, and each line has three parts, two of which rhyme, while the ends of the lines also rhyme. Now Latin rhymes are hard to get, and no one wonders that St. Bernard thought that he had help from God. This is how it begins :

*Hora novissima, tempora pessima sunt, vigilemus ;  
Ecce minaciter, imminet arbiter, ille supremus.*

Translations many have been made of this poem, but the only one that turns it into a hymn, and makes it singable, is Dr. Neale's. In a poem about hymn-writers Dr. Neale calls this Bernard, as distinguishing him from the other :

*Bernard who with home-sick view,  
Counting all other joys but loss,  
Jerusalem the golden drew.*

'Christ is our corner-stone' (661) is a translation by Dr. Chandler of a Latin hymn of the sixth or seventh century, 'Urbs beata Hierusalem.' From the very earliest mention of this hymn, it has been used at the dedica-

tion of a church. Chandler was a Church clergyman, like Neale, and began to translate old Latin hymns from a desire to see the old prayers, which were of Latin origin, accompanied by hymns. He and Neale were always wise enough to soften down or leave out doctrinal teachings opposed to those of the English Church.

‘Come, Holy Ghost, our souls inspire’ (751), translated by Bishop Cosin, is a hymn whose origin is not known. It has been attributed to Ambrose, Gregory, Charlemagne, and others, but there is no proof for any of these suppositions. It has been used at ordination services since the eleventh century, before that at Whitsuntide in the evening service. It is the best known of all Latin hymns, the ‘Te Deum’ alone excepted, and has been rendered into German as often as into English. The translation we have is that in most common English use, and was made in 1627, and put into the English Prayer-Book in 1662, in the Ordination Service. Dr. Cosin, the translator, was born at Norwich in 1594, and after was Vice-Chancellor of Cambridge University, and one of Charles I’s chaplains. He had to leave England after Charles was put to death, but returned at the Restoration,

‘ Day of wrath ! O day of mourning ’ (844) is another of the great old hymns, the author being probably one Thomas, a monk of Celano in the thirteenth century, a friend and follower of Francis of Assisi. For a long time the Dominican order did not allow this to be sung at the Burial Service. No hymn-book of any note in England or America, for over a hundred years, has been without this old ‘ sequence.’ It is sung at funeral services (of course in Latin) in the Roman Catholic Church, to old tunes that are as solemn as the words. The translation we have was made by Dr. Irons, a clergyman, under the following circumstances. He was in Paris during the revolution of 1848, and went to Notre Dame to the funeral service for the Archbishop of Paris, who had been shot by the insurgents while he was trying to induce them to cease firing. This was a most impressive service, and the ‘ Dies Irae ’ never at any funeral could have sounded so marvellous as when sung to this terrified crowd by the mourning priests. On leaving the church Dr. Irons wrote this translation. Another version—it can hardly be called a translation—of this hymn is Sir Walter Scott’s, from ‘ The Lay of the Last Minstrel,’ which the writer quoted almost the last thing before he died. It is



No. 845 in our Hymn-Book. Mr. Biggs says, 'This has more of the spirit and tone of an English hymn than most of the literal translations.' Charles Wesley probably had the 'Dies Irae' in mind when he wrote 'Lo ! He comes.'

'Disposer Supreme, and Judge of the earth' (757) is a translation by Isaac Williams of a Latin hymn by J. Baptiste Santeuil, a French monk of the time of Louis XIV. Mr. Biggs gives the following analysis of this remarkable hymn : 'How does the Judge of the earth choose as His ministers the poor and unlearned (1 Cor. i. 27) ! as treasures (2 Cor. iv. 7) or lamps (Judges vii. 16) have sometimes been placed in earthen pitchers ; the pitchers are broken, the lights shine forth at the word of command, and the trumpets sound as they also sounded before Jericho (Joshua vi. 20), overthrowing the strongholds of Satan (2 Cor. x. 4). May we awaken from sin at the sound of the gospel, not delaying till the archangel's trump is blown ! May we be illumined by the light, lest we be cast at last into the outer darkness, which no beams of mercy shall ever pierce !'

The translator was a great friend of Keble's and one of the High Church reformers, and

became, when he left college, Newman's curate at Littlemore ; but when Newman left the Church of England he did not follow him. It was thought that Williams would get one of the high preferments in the Church, but this was not the case. He, like many another High Churchman, thought that ' the best source from which our acknowledged deficiency in metrical psalmody should be supplied is the old Latin hymns,' and this is one which he translated from the *Paris Breviary*.

' Holy Ghost ! my Comforter ' (237). This has for long been attributed to King Robert of France, but the argument for this is very slight, and we may take it that it is by some unknown monk during the thirteenth century, or possibly by Pope Innocent III. In mediaeval times it was often called ' The Golden Sequence,' and has been said to be ' the loveliest of all the hymns in the Latin language,' and ' could only have been composed by one who had been acquainted with many sorrows, and also with many consolations.' Our version of this hymn comes to us from the German. Martin Moller, in 1584, put it in a book of *Meditations of the Holy Fathers*, calling it ' a very beautiful prayer

to God the Holy Ghost,' and it there began, 'Heiliger Geist, du tröster mein.' This Miss Winkworth found and set into English in 1856.

'Jesu, the very thought of Thee' (110), and 'Jesu, Thou joy of loving hearts' (111), are both translations of parts of the same great hymn, 'Jesu, dulcis memoria,' by Bernard of Clairvaux. He was the son of a Crusader, and wished to take the soldier's trade, like his father, but was prevented by his mother's memory and visions of her which he had, and went into a monastery. All the mothers and wives of the neighbourhood are said to have hid their menfolk, lest they should follow Bernard into the cloister, such was the magic of his personality. Luther says he was 'the best monk that ever lived,' and, although he was statesman as well as monk, nothing has ever dimmed his fair fame. He lived in troubled times, and worked hard, but in the midst of political work he had time to write, in the seclusion of his cell, a long meditation on the Name of Jesus, of which we find an echo, though not a translation, in Newton's 'How sweet the name of Jesus sounds.' The story of his abbey's name is worth telling. It was called 'The Valley

of Wormwood,' but when Bernard took his monks there he re-christened it 'Clara Vallis,' the 'Bright Valley.' And the old monk who chronicled the abbey says of Bernard's death, 'So he died, ascending from the Bright Valley to the Mountains of everlasting brightness.' Of the translations the best known is the first, by Caswall. He was a clergyman of the Church of England, but in 1850, after his wife died, he joined the Roman Catholic Church, and was with Newman at Edgbaston. Most of his hymns cannot be used by Protestants, but this is a great exception. The second version is by Dr. Ray Palmer, an American preacher and writer of great power.

'My God, I love Thee' (418) is another of Caswall's translations, from a hymn thought to have been written by Francis Xavier, the great Jesuit missionary to the East. It is quite likely that Xavier did write this; he lived this hymn. If any man could be free from the charge of serving God for what he could get, it was he. His life was one long self-sacrifice—no, not long, for he died when only forty-six—but so full of work, and so full of fruit, which abides to this day, that one may well credit him with the language of this hymn,

Mr. Biggs thinks this hymn is 'almost too high in devotional fervour to be sung from the heart by a congregation,' but surely a congregation ought to try to feel it.

'O come, all ye faithful' (123). We have the most literal of all the versions of this hymn, the rhyme being sacrificed to the exact translation. Nothing positive is known about its authorship, but probably it is not earlier than the seventeenth century. Our version is by Canon Oakeley, afterwards a Roman Catholic priest, and was made in 1841 for the use of the congregation of St. Margaret's Chapel, London, where he was then incumbent.

'O come, O come, Immanuel' (197). This was a set of antiphons, that is to say, chants sung alternately by the different sides in the choir. These antiphons were not in metre, but Dr. Neale supposes that it was in the twelfth century that an unknown writer took five of them and made them into one hymn, and it is this hymn that he translated.

'O Jesus, Lord of heavenly grace' (903) is by St. Ambrose, and dates from the fourth century. St. Ambrose was born at Treves about 340. He was a fighter, and put down



the Arian heresy with a strong hand. The unflinching goodness of the man is shown by the following story : The Emperor Theodosius was a member of the Christian Church, and had supreme power in the temporal world. News was brought to him of a riot at Thessalonica, and he at once ordered a general massacre in that city. A few days later he went to church, but Ambrose met him at the door, and would not allow him to enter until he should have done penance for his crime. Emperor or no emperor, the bishop would not show any favour to him ; he must expiate his sin before he could be allowed the privileges of a Christian. He baptized Augustine when this noble turned from his sin and sought God. Ambrose was the first bishop to encourage congregational singing.

‘ O sacred Head, once wounded ’ (163) is part of a long hymn by St. Bernard of Clairvaux, addressed to different members of Christ’s body on the cross. Part of this was, in 1556, translated into German by Gerhardt (see previous chapter), and began ‘ O Haupt voll Blut und Wunden.’ The tune to which these words were sung in German is nearly as old as the translation, and is the one we

have in the new Tune-Book. Our English version is by Dr. Alexander, and was made in 1830. Dr. Schaff says of this hymn, 'It has shown an imperishable vitality in passing from Latin into German, and from German into English, and proclaiming in three tongues, and in the name of three confessions—the Catholic, the Lutheran, and the Reformed—with equal effect, the dying love of our Saviour and our boundless indebtedness to Him.'

'Once more the sun is beaming bright' (902) is often attributed to St. Ambrose, and is certainly old enough to be by him. It is safer to call it 'Ambrosian.' Our translation is by Dr. Chandler.

'Safe home, safe home in port' (835). This is a free—so free as to be hardly a translation at all—translation by Dr. Neale from a Greek hymn by one St. Joseph the Hymnographer. This monk wrote many hymns, but they would hardly pass St. Augustine's criticism, as they are in praise of the saints more than of God. Joseph was a Sicilian, and in 830 left his home for a monastic life. He was many years a slave in Crete, captured by pirates. The version we have is no doubt much better than the original hymn.

‘ The day is past and over ’ (915) is another of Dr. Neale’s translations, from Anatolius. It was written as a hymn to be sung after supper, between prayers and the saying of the creed. It was not so much a church hymn as for family worship, and is more suitable for week days than Sunday evenings. It is to-day one of the most popular hymns among the Eastern Church, and they tell us that in sailing among the Aegean Isles one may often hear the voices of fishermen singing it as the twilight gathers in.

‘ The day of resurrection ’ (178) is translated by Dr. Neale from John of Damascus, ‘ the last but one of the Fathers of the Greek Church, and the greatest of her hymn-writers,’ he calls him. He lived in the eighth century. He was no ‘ Church and State ’ man ; he wrote, ‘ The well-being of the State pertains to princes, but the ordering of the Church to pastors and teachers.’ It was the first of a great series of eight odes, forming what is called ‘ The Golden Canon,’ and sung in the Greek Church on Easter Day. The series celebrate the fact of the Resurrection, its fulfilment of all prophecy, and the benefits it has brought to mankind.

‘ The strain upraise ’ (27) was translated

by Dr. Neale from Notker, a Benedictine monk of the Abbey of St. Gall, who lived in the ninth century. What he wrote were 'Sequences,' that is, hymns to the musical notes that had been sung to the last 'A' of the 'Alleluia' between the Epistle and the Gospel, as the reader of the latter was going up the steps to the rood-loft, where it had to be read in the Communion Service. The tune was very hard to remember without some sensible words, so Notker set himself to make them. His masters were greatly pleased with them, and he went on till he had written over a hundred. They all display a deep knowledge of the Bible, which was not found in all monks, and also a grasp of the truths of the Christian faith. They were also called 'proses,' because they were in metrical prose, not verse. In a few years they were in use all over the Christian world. Dr. Neale himself was always grieved at this being sung as a chant, as it had a noble, though a difficult, tune of its own. Most hymns are written first and their tunes made to fit them, but these sequences were written to fit an existing tune, and Dr. Neale made the English version also to fit this old tune. It is a question as to whether the words written to a tune should or should not be wedded to that tune

for all time. 'There is a happy land,' for instance, was written to fit an Indian air; is it therefore right or wrong to sing it to Mr. Jude's tune? This choir-masters must decide for themselves, according as they are true Conservatives or true Radicals.

It is noteworthy that the sentences in the Burial Service come from one of Notker's sequences. He wrote it after having seen a terrible accident: a bridge fell and many were killed before his eyes; he then wrote those solemn words 'In the midst of life we are in death,' and so on.



## IV

### *OTHER FOREIGN HYMNS, THEIR AUTHORS AND TRANSLATORS*

BAHNMAIER was a German preacher in 1819, and for twenty-one years in Kirchheim-unter-Teck. He was a great preacher, and also much interested in the cause of missions, education, and the Bible Society. He wrote the missionary hymn translated by Miss Winkworth as 'Spread, O spread, thou mighty word' (783), for a meeting at Nuremberg.

CLAUDIUS was a Lutheran pastor's son, and born in 1740. He was a lawyer, and in middle life was drawn into a circle of free-thinkers for some time, but later learnt the emptiness of their life, and became a little child again in faith. In 1782 he wrote a harvest-song, in a sketch entitled *Paul Erdmann's Feast*. The neighbours are represented as coming to the farmer's house and singing it as a solo and chorus. It is three

or four verses out of this song (not a hymn then) which Miss Campbell has translated rather freely in the hymn 'We plough the fields and scatter' (941).

DESSLER (see p. 81) wrote 'I will not let Thee go' (491), translated by Miss Winkworth. This hymn in the German was asked for on her death-bed by a pious Queen of Poland.

CHRISTIAN J. GELLERT (1715-1769) was a pastor's son, and entered the Lutheran ministry, but his memory was treacherous, and it did not do then for Lutheran pastors to read their sermons, so he left the ministry and became a tutor and professor. He numbered Goethe and Lessing among his students, and won the warm affection of all he taught by his kindly interest and care. He composed many hymns, praying about each one as he made it, and they are all valuable, and sung by Roman Catholics as well as Lutherans in Germany. The one we have is his Easter hymn 'Jesus lives' (175), translated by Miss Cox.

PETRUS HERBERT, who wrote 'The night is come, wherein at last we rest' (925, translated by Miss Winkworth), in a time of

great persecution and trouble, in 1566, was a Moravian preacher. He also wrote 'Faith is a living power from heaven' (347), also translated by Miss Winkworth.

INGEMANN was a Danish professor of language and literature. His hymn, translated by Baring-Gould, is the only Danish hymn we have. It is a favourite in all Christian churches, 'Through the night of doubt and sorrow' (628). He called it a 'song of unity and progress.'

LUTHER. Coleridge has said, 'Martin Luther did as much for the Reformation by his hymns as he did in translating the Bible.' Before his day the German Church had very few hymns, and those mostly doggerel. One or two translations from the Latin, with here and there a Latin word left in, and German and Latin rhymed promiscuously, and a few of the mystics' hymns (Tauler and the rest) made up the sum. Then came the sixteenth century, the Reformation, and with it Luther. It was he who gave to the German nation Bible, catechism, and hymn-book in their own tongue, that sacred singing might become as popular and as easily understood as song-singing had been for years. He was a

musician also ; who does not remember the pathetic story of his first public appearance in the streets, carol-singing, with the other poor scholars, for his supper ? And in all his life every feeling found natural expression in song, as it did with Charles Wesley. He began to write hymns in 1523, and went on with it nearly till his death twenty years after. He translated into German some of the best Latin hymns, that his people might join in the old praises and know what they were doing, and he wrote hymns that have been among the battle-songs of the Church ever since. Foremost among them all is 'Ein feste Burg ist unser Gott' (466), of which Heine says, 'A battle-hymn was this defiant song, with which he and his comrades entered Worms, April 16, 1521. The old cathedral trembled at these new notes, and the ravens were startled in their hidden nests in the towers. This hymn, the *Marseillaise* of the Reformation, has preserved its potent spell even to our days, and we may yet soon use again in similar conflicts the old mailed words.' Whether Heine is right or no as to this hymn having been written before the Diet of Worms does not much matter. That was not Luther's only struggle with the powers that be, and that are certainly not always ordained

of God. Resistance, even to death, against laws that are inspired by the devil and not by God was part of his teaching. In these latter days we may have, as Heine says, need to encourage ourselves with these strong words. At the Diet of Augsburg, in 1530, Luther certainly did sing this hymn to encourage his friends who feared for him, and all the churches in Saxony were singing it while their friend and champion was at the Diet. He had written the tune by then to sing it to, and hymn and tune together will live for ever in the hearts of the German people. After the Diet of Worms a Romanist wrote, 'The whole world is singing itself into this Lutheran heresy.' When Melanchthon and others were banished from Wittenberg in 1547, they were greatly comforted by hearing a little maid sing it as they went into Weimar. Frederick the Great called it 'God Almighty's Grenadier Hymn.' Gustavus Adolphus had it sung by his whole army before the battle of Leipzig. It was sung at a farewell service when the first set of Moravian missionaries left their native land. The best of all the English versions of this hymn is Carlyle's translation, which we have. No one could so readily write English as Luther would have written it as this rugged



Scotchman. It was written in 1831 in an essay on 'Luther's Psalm' in *Fraser's Magazine*, and is Carlyle's only attempt at hymn-writing.

'In the bonds of death He lay' (173), as translated by Miss Winkworth. The materials for this beautiful hymn were gathered from various sources, it being partly a translation or paraphrase of some Latin hymns well known to Luther, and partly a weaving in many Scriptural allusions to the Paschal Lamb. But the hymn as worked out is as original as it is beautiful. Miss Winkworth's version, though a full and good translation, is not in the metre of the original.

'Out of the depths I cry to Thee' (514) is perhaps the best metrical version of the 'De Profundis,' which was a great favourite with Luther, who called it 'A Pauline Psalm.' He took special pains with it, and rewrote it more than once, so as to get it perfect. In it he is careful to condemn the doctrine of salvation by works that is taught by the Romanist Church. He says in his preface to the hymn-book in which this appeared, 'Therefore every Christian will see that they [the writers of the Psalms], as we have done, praised the mercy of God and not the work

of man, nor will any one condemn us, lest in so doing he should also condemn them.' Miss Winkworth's translation is not sung as often as it should be. The tune is one of the finest in the book, and to sing it would be a solemnizing thing in a service. After the Diet of Augsburg Luther fainted, and when he came to, said, 'Come, let us defy the devil and praise God,' and so started singing this hymn.

We can see from his hymns how surely Luther believed in a personal and energetic devil. And he thought that the emissaries of the devil were always about, besetting men, and that song was one of the best of all agencies against them.

It should be remembered in this connexion that the hymn which is called 'Luther's Hymn,' which begins 'Great God, what do I see and hear' (846) is not by Luther, or indeed German at all. It was written—in some respects copying, but in no way translating, a German hymn—in 1802 by an English writer, just the first verse; in 1812 Dr. Collyer wrote three other verses, and seven years later T. Cotterill wrote other three, and made one hymn out of these three attempts by as many writers. The reason for this hymn being credited to Luther is

that the verses were written to be sung to a famous tune of his, which was made for the hymn 'Dear Christian people, now rejoice, Our hearts within us leaping.' This is a curious instance of a tradition becoming accredited, and may be interesting to my readers. The tune is said to be Luther's first. I put this among German hymns because the hymn which was imitated in the first verse is by Ringwaldt, who put the 'Dies Irae' into German in 1586. The Reformers have ever been singers. The very name 'Lollards' applied to the English Protestants means 'Singers.'

LÖWENSTERN, born in 1594, was a music director, and held legal state offices. He was a student of the classics, and many of his hymns are written in the metres of the old classic days. 'Lord of our life, and God of our salvation (811).' This hymn, which we have translated by Pusey, for instance, is written in 'Sapphics,' and probably would at first be sung to the tune which German students sing to Horace's Ode 'Integer Vitae.' At any rate it is in that metre. Philip Pusey turned it into English at the time of the 'Oxford Movement,' and it has been too long the pet property of a certain section of the Church

of England. It is as well that we too should have some militant hymns.

NEUMARK was born 1621, and educated at Gotha. On leaving there in 1641, he and those with him were overtaken by robbers, and had all their property stolen. He could get no employment for some time, until he found a friend at Kiel, in the person of the pastor there. Day after day he went about looking for work, till the tutor in the family of a judge there fell into disgrace, and Neumark got the position. 'Which good fortune,' he says, 'coming suddenly, and as if fallen from heaven, greatly rejoiced me; and on that very day I composed to the honour of my beloved Lord the here and there well-known hymn "Wer nur den lieben Gott lässt walten," and had certainly cause enough to thank the Divine compassion for such unlooked-for grace shown to me.' At the same time he composed the tune for his hymn, which is known as 'Bremen,' and has been used by Mendelssohn in *St. Paul* to 'To Thee, O Lord, I yield my spirit.' Our version of it we owe to Miss Winkworth, 'Leave God to order all thy ways' (406).

RINKART, a poor boy born at Eilenburg

in 1586, was a schoolmaster and singer. He lived in the time of the Thirty Years' War ; and his town, being a walled one, was often crowded to the point of pestilence by fugitives from the villages and small towns round. For some time he was the only clergyman in the place, and had to read the funeral service over sometimes forty or fifty people in a day, in all burying 4,480 persons. He wrote many hymns and tunes, two or three plays, and some books ; but many of his manuscripts were lost in these troubled times. His best-known hymn is ' Nun danket alle Gott,' at first for the ' grace before meat,' for which it seems rather long, according to our ways. It is founded on a passage in the Book of Ecclesiasticus, on which the clergy all had to preach at the Thanksgiving Services at the end of the war. It may be that this suggested his writing a hymn as well as a sermon. It may be called the German ' Te Deum,' as it is sung at all national thanksgiving services in that country. It was sung at the ceremony of the completion of Cologne Cathedral, in 1880, the stone-laying of the new House of Parliament at Berlin in 1886, &c. Our translation we owe to Miss Winkworth, ' Now thank we all our God ' (19).



SCHÜTZ, born 1640, was a lawyer in Frankfurt. He became a separatist, and left the Lutheran Church. His hymn 'Sei Lob und Ehr dem höchsten Gut,' is his best-known writing, and we have two translations of it—Miss Winkworth's 'All praise and thanks to God most high' (84), and Miss Cox's 'Sing praise to God who reigns above' (383).

SCHMOLCK, born 1672, in Silesia, was a Lutheran pastor in the times when no Lutherans were allowed to have the Communion from one of their own pastors without the consent of the parish priest, so his lot was not cast in very pleasant times. It was what is known as the Counter-Reformation in Silesia. He was a wonderful preacher, but it is as a writer of hymns that he will be longest remembered. People hailed him as the 'second Gerhardt,' but he had not Gerhardt's simplicity, and wrote too much to write all well. His Baptism Hymn, entitled 'Seasonable Reflections of the Sponsors on the Way with the Child to Baptism,' was first published in 1709. Our version, 'Blessed Jesus, here we stand' (723) is by Miss Winkworth.

SPITTA, born at Hanover in 1801, was at

first a watchmaker by trade, but later became a pastor. He began to write verse when only seven years old, and went on all through his university course, writing songs and poems, and sometimes publishing them anonymously. He was a friend of Heine's, until, when visiting him once, Heine so jested at sacred things that the intimacy became strained, and had to cease. Hymn-writing he began after his conversion in 1824. In a letter to a friend he says, 'In the manner in which I formerly wrote I write no more. To the Lord I consecrate my life and my love, and likewise my songs.' He published a book of hymns, *Psalter and Harp*, which reached in Germany something of the popularity of *The Christian Year*. He printed his hymn on the city of God, which we have in Massie's translation, in 1848, 'By the holy hills surrounded' (674).

'How blessèd, from the bonds of sin' (607) is a translation by Miss Borthwick (see chapter on 'Women Hymn-Writers') of a hymn of Spitta's from one on 'Christian Service.' He calls it 'The Servant of the Lord.'

'O happy home, where Thou art loved the dearest' (899), translated by Mrs. Findlater, Miss Borthwick's sister, is from a hymn of Spitta's, whose language is a true description

of the happy home-life of the author. He called the hymn 'Salvation is come to this house.'

'O how blest the hour, Lord Jesus' (265) is the one of Spitta's hymns that we know best. It is founded on John vi. 68: 'Thou hast the words of eternal life.' Our translation is by Massie.

'O Lord, who by Thy presence hast made light' (914) is in the original, though one of the finest evening hymns, unfortunately in a somewhat unsingable metre. This is remedied in the English translation of Massie's, which we have. Mr. Massie, whose temperament enabled him adequately to render into our tongue Spitta's domestic poems, published translations of Luther's and other German writers' hymns. On the whole, Spitta's hymns are much more suitable for family prayer than for public worship.

STEGMANN was a Lutheran pastor till 1632, when he died. He was once harassed greatly by Benedictine monks, who sent to demand restitution of his salary, on the grounds that his parsonage and appointment had at first belonged to them, as it had been attached to the nunnery at Rinteln. He wrote the hymn which we have translated

as 'Abide among us with Thy grace' (717), Miss Winkworth's version. It has been thus analysed: 'It has as its keynote the saying of the two disciples at Emmaus, "Abide with us." Stanza 1 puts this prayer simply before the Lord Jesus; stanzas 2-6 develop it in detail: "Abide with us—with Thy word, as our Saviour; with the illumination of Thy Spirit, as our ever-guiding Truth; with Thy blessing, as the God rich in power; with Thy protection, as the Conqueror in battle; and with Thy faithfulness, as our Rock in the time of need."' It is specially a hymn for Sunday evening worship.

TERSTEEGEN (see Chapter II). The version of 'God reveals His presence' (22), by F. W. Foster and J. Miller, is in the same metre as the original, and is taken from the Moravian Hymn-Book. They were Moravian ministers.

WEISSE, born 1480, was a priest, and when the teachings of Luther fell into his hands, in the monastery of Breslau, he and two other monks left the convent and sought refuge in the Brethren's House at Leutomischl. He became a preacher among the Brethren, and edited their first German

hymn-book, in 1531. Luther called him 'A good poet, with somewhat erroneous views about the Sacrament.' We have Miss Winkworth's version of one hymn as 'Christ the Lord is risen again' (174).

Then from some unknown German author we have Caswall's (see Chapter VIII) version 'When morning gilds the skies' (105). It is from a Catholic song-book, in use at Wurzburg, and is called 'A Christian Greeting.' Altogether Mr. Caswall has twenty-eight verses, but our set is a selection.

ZINZENDORF (see Chapter II). 'Jesus, still lead on' (622) is translated by Mr. E. Pope, who founded the German Wesleyan Mission in London.



## V

### ENGLISH HYMNS BEFORE THE WESLEYS

JOSEPH ADDISON, the editor of the *Spectator*, wrote several hymns that were first printed in that publication. The first of these was 'The Lord my pasture shall prepare' (not in our book), and this found so much favour that Addison followed it up with others. The second, 'When all Thy mercies, O my God' (92) appeared on Saturday, August 9, 1712, and was at the end of an essay on 'Gratitude.' In the essay he says: 'If gratitude is due from man to man, how much more from man to his Maker? The Supreme Being does not only confer upon us those bounties which proceed more immediately from His hand, but even those benefits which are conveyed to us by others. Any blessing we enjoy, by what means soever derived, is the gift of Him who is the great Author of good, and the Father of mercies.' Addison promised to put poems on sacred subjects

in the *Spectator* on Saturdays, and 'The spacious firmament on high' (75) appeared there on Saturday, August 23, 1712. It came at the close of an essay on the proper means of strengthening and confirming faith in the mind of man. He quotes Ps. xix. 1, and then says, 'As such a bold and sublime manner of thinking furnished out very noble matter for an Ode, the reader may see it wrought into the following one,' and then wrote the hymn.

The next was given in the *Spectator* for September 20, 1712, and begins 'How are Thy servants blest, O Lord' (963), and closes an essay on 'Greatness,' 'written by a Gentleman at the Conclusion of his Travels.' He had been to the Continent, and while sailing on the Mediterranean the boat had been overtaken by a sudden storm, and he had watched the terror of the sailors—the captain confessing himself to a friar who happened to be aboard, &c. Meanwhile he, regarded as 'a heretic' by these frightened sailors, was writing down this hymn and praying quietly to God.

RICHARD BAXTER, born 1615, was for some time a schoolmaster. When, in 1640, he became a clergyman, his religious and political

convictions led him to throw in his lot with the Parliamentarians, and he was chaplain to Oliver Cromwell. Though a vigorous Republican, he never agreed with the execution of Charles, and spoke his mind very plainly to Cromwell about it. He had a long illness, and wrote *The Saints' Everlasting Rest* while laid aside. At the Restoration he became Charles II's chaplain, and was offered a bishopric, but this he refused. When the Act of Uniformity was passed he was one of the 2,000 who went out, and ceased from being a Church clergyman, and in 1673 he became a Nonconformist preacher in London. He was brought before Judge Jeffreys, and was one of the few who gave that unjust judge as good as he got. Jeffreys said to him, in his usual browbeating way, 'Richard, Richard, I see the rogue in thy face.' This ought to have silenced him, so the judge would think, but Baxter replied, 'I had not thought before that my face was a mirror.' On his death-bed he said, 'It is not for me to prescribe ; when Thou wilt ; what Thou wilt ; where Thou wilt.' And this is the language of the hymn we have of his, 'Lord, it belongs not to my care' (824).

NICHOLAS BRADY, with NAHUM TATE, pub-

lished in 1696 the *New Version of the Psalms of David*. Of this version we have 'As pants the hart for cooling streams' (510), 'How blest is he who ne'er consents' (298), 'O render thanks to God above' (20) (by Brady alone), 'Through all the changing scenes of life' (17), 'While shepherds watched their flocks by night' (131) (by Tate alone), and 'With glory clad, with strength arrayed' (78). Metrical psalms have been attempted by nearly all hymn-writers; and though 'Tate and Brady' may not be as good poetry as some of Charles Wesley's or as Luther's, still it was so great an advance on the old version (that of Sternhold and Hopkins) that preceded it, that the Church had something to be thankful for in it. These men were both Irishmen; Tate became Poet Laureate to William III, and Brady was a clergyman in London. They had 'royal permission' for this 'New Version,' and it was authorized to be used in churches. Julian says, 'One compelled to tread the waste of English Psalters will consider it an advance on its predecessors.'

JOHN BROMEHEAD is probably the writer of the hymn 'Jerusalem, my happy home' (853) as we have it now, but this is a hymn

with a curious history. In St. Augustine's writings there is a long meditation beginning 'Mother Jerusalem, City of God, my soul is happy now, and ever to be happy through eternity, if I shall partake of thy glory, thy blessedness, and thy great beauty, and see thy gates and walls, thy streets, and thy many mansions,' &c. &c. It looks as if this were the source of the hymn. In the British Museum there is a manuscript, dating from about 1600, of a hymn by 'F. B. P.' 'To the tune of Diana.' This begins :

Hierusalem my happie home  
 When shall I come to thee  
 When shall my sorrowes haue an end  
 Thy joyes when shall I see.

But the hymn as we now have it has little of this but the first verse. I will give a few verses of the quaint old hymn, for comparison :

In thee noe sicknesse may be seene  
 Noe hurt, noe ache, noe sore,  
 There is noe death, nor uglie devill  
 There is life for euermore.

Thy wales are made of precious stones  
 Thy bulwarkes diamondes square  
 Thy gates are of right orient pearle  
 Exceedinge riche and rare.



Within thy gates nothinge doeth come

That is not passinge cleane

Noe spider's web, noe dirt noe dust

Noe filthe may there be seene.

Thy gardens and thy gallant walkes

Continually are greene

There goes such sweete and pleasant flowers

As noe where eles are seene.

Quyt through the streetes with siluer sound

The flood of life doe flowe

Upon whose bankes on everie syde

The wood of life doth growe.

There David standes with harp in hand

As maister of the Queere

Tenne thousand times that man were blest

That might this musicke hear.

Te Deum doth Sant Ambrose singe

Sant Augustine dothe the like

Ould Simeon and Zacharie

Haue not their songes to seeke.

I should like to give the whole of this, but these are a few notable and suggestive verses. Then in 1585 William Pridde tried his hand at 'The Jerusalem Hymn,' and acknowledged that he had got it from St. Augustine. Another version came in 1583, another in 1650, one in 1693, one in 1725, and the one we have (or nearly so) in 1801, signed 'Eckington C.' The curate of Eckington in 1795 published a hymn-book with this version over

his initials, and he was Joseph Bromehead. But it is possible that it was written by Montgomery, who was a friend of his.

SAMUEL CROSSMAN (1624-1683), who was a prebendary and dean of Bristol, wrote several hymns; but now we only have 'Sweet place; sweet place alone' and 'Jerusalem on high' (854 and 855), in our own hymn-book. The latter is another attempt at 'The Jerusalem Hymn,' as will clearly be seen; and though it is in another metre from those generally adopted by renderers of this, it is as good as other versions. The times of the Restoration were not favourable to good hymns being written, and in these of Crossman we can see a certain longing for puritan ways, and a sadness like that of Bernard of Cluny.

JOHN DRYDEN (1631-1701), in his time Poet Laureate, and the well-known writer of poetical satires, &c., who became a Romanist in middle life, turned the classical studies, which had before led him to translating Ovid, Virgil, &c., towards the translating for his Church of some of the Latin hymns. He did versions of the 'Te Deum,' the 'Veni, Creator Spiritus,' and others, and they are all more

like original poems than literal translations, though their thoughts may have been inspired by the Latin authors. It is said that some of these translations, if they ought to be called by that name, were done as penances; but that seems hardly likely, from their freedom and evident joy in work. We only need to compare 'Creator Spirit! by whose aid' (228) with Cosin's translation (751), to see how one is poetry, and the other a 'version.'

THOMAS KEN (1637-1711) grew up, being orphaned of both parents, under the able guardianship of Isaak Walton, his brother-in-law. He was educated at Winchester and Oxford, then decidedly Presbyterian in their influence, but he did not swerve from his strict fidelity to the Church of England. He wrote the three hymns for Morning, Evening, and Midnight Prayer, for the boys at Winchester School, where he had been a scholar, and went back to be a master. He used to play the spinet, and set these hymns to music. When he left Winchester to go as chaplain to Princess Mary at the Hague, he lost this post because of the plain way in which he spoke to courtiers of their sins; and it was on his return to Winchester that Charles II asked him to give Nell Gwynne

the use of his house for a day or two, and he refused to harbour her. 'Not if the king would give me his kingdom.' Soon after the bishopric of Bath and Wells fell vacant, and Charles said, 'Where is the little man who would not give poor Nelly a lodging? Give it him.' Later the king announced his intention of going to church 'to hear little Ken tell me my faults.' After the battle of Sedgemoor and the Bloody Assizes we find him going to King James and interceding with him on behalf of the prisoners, and his fearless behaviour up till then makes it no surprise to find that he was one of the Seven Bishops who went to the Tower sooner than read 'the Declaration of Indulgence,' when ordered by the king to do so. Nor need we wonder that he would not take the oath of allegiance to William III, counting him a usurper. So he lost his see, and his living. Macaulay says he was in character 'as near as human infirmity permits to the ideal perfection of Christian virtue.' So in singing 'Awake my soul, and with the sun' (900), and 'Glory to Thee, my God, this night' (909), we can feel that the writer was as saintly as the song, and 'lived nearly as he prayed.' Newman actually wanted him to be canonized, and prepared a service for use

on 'Ken's Day'! Well, he was more worth canonization than many so-called saints.

When the persecutions under Queen Mary drove many English Protestants out of the country, a little band of these exiles gathered at Geneva, and among them was WILLIAM KETHE. They were writing a version of the Psalms to be used in church when the good times should come of religious liberty in England, and the best of all that was then written was Kethe's version of the 100th Psalm, 'All people that on earth do dwell' (2).

JOHN MARCKANT (1559) wrote :

O Lord, turn not Thy face away  
From him who lies prostrate,  
Lamenting sore his sinful life  
Before Thy mercy gate.

This, like the preceding, appeared in Sternhold and Hopkins's Old Version. Tate and Brady altered it a little, and put it in their new version, and in 1827 Bishop Heber altered it to the form in which we have it now, as hymn 329. I will give one or two verses from Marckant's hymn, for comparison.

And can the things that I have done  
Be hidden from Thee then?  
Nay, nay, Thou knowest them all, O Lord,  
Where they were done and when.



Wherefore with tears I come to Thee,  
 To beg and to intreat,  
 Even as the child that hath done ill,  
 And feareth to be beat.

So come I to Thy mercy gate,  
 Where mercy may be found,  
 Requiring mercy for my sin,  
 To heal the deadly wound.

JOHN MILTON wrote 'Let us with a glad-some mind' (21), when he was a schoolboy of fifteen. We have done without it up to now in the Methodist Hymn-Book, only having Sir H. W. Baker's altered version of it, and now we gladly sing the original.

HENRY MORE (1614-1687) was a 'Christian Platonist,' and wrote tracts and poems on his religious opinions; and from one of the latter John Wesley adapted a few stanzas in the fine hymns 'Father, if justly still we claim' (233), and 'On all the earth Thy Spirit shower' (223).

THOMAS STERNHOLD, the originator of the 'Old Version' of the Psalms in English, which was the Church of England hymn-book till supplanted by Tate and Brady, was Groom of the Robes to Henry VIII, and wrote at first with a view to counteracting the lewd

and bad songs sung at the Court. The misfortune was that so few of the hymns he wrote were both good verse and singable! As a purifying influence they lost much by this. Little King Edward VI heard Sternhold singing some of his Psalms 'for his own solace,' and asked him to print them, and thus the first edition was dedicated to King Edward. It contains only eighteen; but when the Protestants were persecuted in Mary's time, over fifty psalms had been printed. Then others were added by the exiles in Geneva, till at last a complete Psalter in verse was ready. Old Fuller says of the writers of the Old Version, 'They were men whose piety was better than their poetry,' and that might very well be! But all the same the Protestant Church owes a debt to those men who stood for piety in those times, and who tried to get the godly song instead of the evil ballad popular, even though it were sometimes but in doggerel! The only one of Sternhold's Psalms which we have, 'O God, my strength and fortitude' (14), was not among the earliest, but among those published after the troublous times of Queen Mary.

GEORGE SANDYS (1577-1643), writer of 'Thou who art enthroned above' (907) and

'You, who dwell above the skies' (81), was a traveller and a courtier. He published a book of his travels in Europe and Asia, and also *A Traveller's Thanksgiving*; and his wanderings seemed always to lead him nearer to God. Baxter said of him, 'I must confess that, next the Scripture poems, there are none that are so savoury to me as Mr. George Herbert's and Mr. George Sandys'. And poor Charles I, who was so good a man and so bad a king, consoled himself, when in Carisbrooke Castle, a prisoner, by reading Sandys' poems and psalms. His psalms were set to music by no less a man than Henry Lawes.

SAMUEL WESLEY, the father of John and Charles, wrote one hymn which we have, and its history all through is a remarkable one. It was written in 1709, and very shortly afterwards the rectory at Epworth took fire, and nearly all Wesley's manuscripts were burned. This, however, blew out of the window, and when the fire was over was found in the garden. Samuel Wesley rejoiced that all his children were, as by a miracle, spared to him, but would he not also have rejoiced in the safety of the hymn 'Behold the Saviour of mankind' (158) if he had known of what

use it would be to thousands of people ? Stories of men who afterwards became soul-winners being brought to a knowledge of their sins and their Saviour through this hymn are many, and the words of it have been on the dying lips of many a saint.

‘ The Lord’s my Shepherd, I’ll not want ’ (86) is from the Scotch Version of the Psalms. It was probably written by FRANCIS ROUS, but has been altered many times. It is often the first hymn learnt by Scotch children, and also often the last verse said when the dying eyes are looking out into the dark valley. It is beautiful to think that this sweet psalm was written by a stern Puritan, one of Cromwell’s men.

## VI

### *HYMNS WRITTEN BY OTHER THAN METHODISTS IN THE EIGHTEENTH CENTURY*

MICHAEL BRUCE and JOHN LOGAN were Scotchmen who wrote hymns. Unhappily the authorship of several hymns has been claimed for both of these men, and there has been a great deal of controversy and many hard words about this. We have only one hymn that comes among these controverted ones, and that is, 'Behold ! the mountain of the Lord' (221). This seems to have been certainly written by Bruce. Michael Bruce was a young man of brilliant promise, who died at the age of twenty-one, and left to the world a few beautiful hymns.

JOHN BYROM, born 1691, had been at Cambridge when the Wesleys and their companions had been doing such good work at Oxford. He had his thoughts turned to spiritual things so much that he shrank from becoming a clergyman in the days when



religion was at so low an ebb among the clergy, and at length resigned his Fellowship at Cambridge and all chance of preferment in the Church. He was a friend to Methodism, although never going so far as to become a member of the Society. He and Wesley, though great friends, were never at one about some points of doctrine, and Byrom's genius was always of a whimsical kind, so that most of his poems are not now known, and only very few of them rank as hymns. He was a grand master in shorthand writing, and in this he was a great help to the Wesleys. Charles used to jot down his rhymes in shorthand, wherever he happened to be, on horseback even. Byrom contributed two hymns translated from the French to the first hymn-book that the Wesleys brought out. He did not agree in politics, either, with his friends the Wesleys. While in 1745 Charles Wesley was praying for King George, Byrom was welcoming Charles Edward to Manchester, and he is the author of the oracular stanza :

God bless the King—I mean the faith's defender.  
 God bless—no harm in blessing—the Pretender.  
 But who Pretender is and who is King,  
 God bless us all—that's quite another thing.

But he will be known as long as the Church

of Christ keeps Christmas, by one thing. He wrote 'Christians, awake' (124). George Macdonald says of him in *England's Antiphon*, 'His verse was a well of the water of life, telling of the love and truth which are the grand power of God.'

THOMAS COTTERILL (1779-1823) was a clergyman, and ended his days as perpetual curate of St. Peter's, Sheffield. He was a compiler of a small book of hymns and psalms, which has had a marked effect on modern hymnals. It was he who made the three-verse alteration of 'Rock of Ages' (168), and also the hymn which is known as 'Luther's,' 'Great God, what do I see and hear' (see chapter on German hymns). And he wrote 'In memory of the Saviour's love' (733), a beautiful hymn for the Sacrament.

WILLIAM COWPER. In speaking about the saddened life of this great poet and sincere Christian man, we are face to face with one of the greatest enigmas of human life. For a man so good to be so afflicted, and to believe himself so bad, is indeed a puzzle, and one to which there is no answer. Nearly all his hymns are plaintive, and do not rise to heights of joy. They, however, will be for all time

precious, as we are weak too, and need our weakness voiced even in our songs. I will quote from Mrs. Browning's poem on 'Cowper's Grave':

O poets! from a madman's tongue was poured the deathless singing!

O Christians! at your cross of hope a hopeless hand was clinging!

O men! this man, in brotherhood, your weary paths beguiling,

Groaned inly while he taught you peace, and died while ye were smiling!

With quiet sadness and no gloom I learn to think upon him,

With meekness that is gratefulness to God whose heaven hath won him,—

Who suffered once the madness-cloud to His own love to blind him;

But gently led the blind along where breath and bird could find him.

He was born in 1731, and the 'madness-cloud' came down thirty years later, and overshadowed most of his after-life; but surely Cowper heard a 'Voice out of the cloud,' and wrote for us of what the Voice said to him. He was naturally a light-hearted, even a humorous, man; but his delusion took the terrible form of thinking that he had sinned so that God had cast him off, and he 'attempted his life with laudanum, knife, and cord.' The one thing that saved

him, under the providence of God, was good friends. Of these he had more than most men, and the ladies who got him to write 'The Task,' and at other times cheered him by their belief in him, kept him sane more than anything else could have done. But some of his hymns were written under such circumstances of suffering and temptation as makes them like the 130th Psalm. After Mrs. Unwin died he lapsed into fixed and dreadful despair, and his last poem, 'The Castaway,' is an echo of this; but, thank God, it soon ended, and Cowper died; and one who saw him after death says, 'On his face, as well as composure and calmness, there mingled, as it were, a holy surprise.'

'Ere God had built the mountains' (60) is one of the more cheerful of his hymns.

'God moves in a mysterious way' (488). Cowper's title for this hymn was 'Light shining out of darkness.' The story about the making of this hymn is that, while under the care of a doctor, Cowper took a belief that it was God's will that he should drown himself. He therefore managed to elude his keepers, and, calling a chaise, he told the man to drive him to the river, meaning to throw himself over the wharf. But on leaving the coach he found the water very low, and

also a porter sitting on the wharf : and ‘ This passage to the bottomless pit being mercifully shut against me, I returned to the coach, and ordered the man to drive me back.’ Then, the snare being broken for that time, he sat down and wrote these words, which have been a comfort to so many since. At the time of the Lancashire cotton famine a manufacturer, who had done all he could to keep up employment, was forced at last to tell his workpeople that they must not come to the mill again, as there was no cotton to work up. No one could speak in reply ; to the workers it might mean starvation, to the master poverty. Then one of the girls lifted up her voice, and sang ‘ God moves in a mysterious way,’ and all joined in singing this as an encouragement to their faith.

‘ Hark, my soul ! it is the Lord’ (417). This hymn well expresses the poet’s fearful way of thinking of his salvation, and was beautifully answered by his friend Newton in another hymn on the same subject, in these words :

Yes, He speaks, He speaks to thee.  
May He help thee to believe !

Cowper is the very man that Bunyan depicts in Mr. Feeblemind, and the ‘ holy surprise ’



that was on Cowper's face after he had crossed the river was like Mr. Feeblemind's end too.

'Heal us, Immanuel; hear our prayer' (145) is a little altered from its original form, and altered for the better. 'Heal us, Immanuel; here we are' was the former reading: 'Hear our prayer' is surely better. Verse 4 in this hymn contains a reference to Mark v. 34 which is not in the Index to Subjects in the new Hymn-Book.

'Jesus, where'er Thy people meet' (703). This was written when Cowper and Newton had opened a room in Olney for special meetings for prayer and praise. They had had these meetings in a small room, but they had been so greatly blessed that they had to 'open the great room in the Great House. It is a noble room, and holds 130 people conveniently. Pray for us, that the Lord may be in the midst of us there, and that, having given us a Rehoboth, He may be pleased to add to our numbers, and make us fruitful in the land.' I give this from one of Cowper's letters to indicate that he was not always despairing. He was one of the most charming of letter-writers.

'O for a closer walk with God' (343). It ought not to be possible for a congregation

of Christians to have to *sing* this often. Times of self-examination must come, and we ought to see that our 'blessedness' is greater than when first we 'knew the Lord,' but this is not to be obtained by singing this hymn in an ordinary service. If we sing it truly, it must be on our knees. Then it is indeed a means of grace.

'Sometimes a light surprises' (479). The sad yet trustful song of the prophet was just the kind of song for Cowper to put into verse for us. Stories might be told of many instances when this has been a consolation in time of need. It is especially in poverty that it has been a blessing. A poor woman was cutting up the last bit of bread for her children. There was no money to buy more, and she thought she must apply to the guardians, which she did not want to do. She sat down, and a verse of this came into her mind, and she sang, 'Set free from present sorrow.' A knock came at her door. It was the postman, with a letter from the absent husband: after weeks of seeking he had got work, and sent her part of his wages. Yes; but the answer does not always come that way; and if she had had to go to the guardians, as she feared, would it not still have been God's providence?

‘ The Spirit breathes upon the word ’ (262).  
One of his hymns in happier mood.

‘ There is a fountain filled with blood ’  
(332). What would revival meetings for  
the past century have been without this ?  
And Cowper’s faith was at its height when  
he wrote it, for he wrote the second verse  
as it is useful for people to sing it :

There *have* I, though vile as he,  
Washed all my sins away.

This is a stalwart faith ! During a revival  
at Belfast the missionary visited a factory  
during work-time. One of the girls who  
had been converted during the mission, when  
she saw her minister come in, started singing  
‘ There is a fountain,’ and the roomful joined  
in. The manager, who was with the minister,  
was a sceptic, and, though always on the  
watch to make a mock of religion, ran out  
of the room ; and afterwards said that he  
was never so near breaking down as he was  
when he heard that hymn. What it nearly  
did for that one infidel, it has done quite for  
many.

‘ What various hindrances we meet ’ (504).  
Cowper called this ‘ An exhortation to prayer.’

DR. DODDRIDGE (1702-1751). He was of

Nonconformist descent, his grandfather having 'gone out' at the time of the Act of Uniformity, and when he was offered a living in the Church of England he rejected it. Instead he became a Nonconformist minister, and worked hard as such till he was taken with consumption, and died while on a voyage to Lisbon. He also had prepared many students for the ministry. He wrote *The Rise and Progress of Religion in the Soul*, and many hymns. We are told that he made a practice of spending Monday morning in prayer for the work of the past day.

'Eternal source of every joy' (933) has for title 'The year crowned with God's goodness.'

'Father of all, Thy care we bless' (890) is a hymn on Family Religion.

'God of my life, through all my days' (378) is thought to be Doddridge's death-bed hymn, and to express his feelings when he knew that the fell disease which had laid him low would be his end. It is interesting to compare it with Charles Wesley's last utterance in the hymn 'In age and feebleness extreme.' Doddridge died a young man, and Wesley an old one! It has been a consolation to many dying saints to repeat the language of this hymn.

‘ Great God, Thy watchful care we bless ’  
(663), a hymn for chapel-opening services.

‘ Hark the glad sound, the Saviour comes ’  
(139), is Doddridge’s Advent Hymn. Though written by so strong a Nonconformist, this hymn is a great favourite in the Church of England, and the most widely known of all his hymns. Lord Selborne says of it, ‘ A more sweet, vigorous, and perfect composition is not to be found, even in the whole body of ancient hymns.’

‘ O God of Bethel, by whose hand ’ (95). This is a hymn that has owed much to editors. I have compared the original with the version we sing now, and found that only eight lines are what Doddridge wrote. And every alteration is an improvement.

‘ O happy day that fixed my choice ’ (747). This is another hymn that has had alterations for the better made in it. It has obtained a great popularity with all classes of people: It was sung at the confirmation service of one of Queen Victoria’s daughters, and the papers thought that the Poet Laureate had written it and that it was not up to his usual standard! It is not at all as a literary composition that it is valued, but as a help to consecration. Duncan Matheson tells that in one of his visits to Dundee, holding services,



he was preaching at the fair, and two girls stayed to listen. They were on their way to a low place of entertainment, when they were arrested by the evangelist singing this hymn ; one would have gone on, but the other said, ' I darena' gang,' and went instead to the meeting and was saved.

' See Israel's gentle Shepherd stand ' (720). What Methodist child can forget the thrill which came over him when this was given out, and the people stood up to see the christening ? In other Nonconformist Churches they do not make enough of this service as an object-lesson to the children of the congregation. This hymn certainly helps the feeling. It is also a good hymn for children who have been bereaved of a little brother or sister, that they may see that the baby has only gone from their mother's arms into those of the Gentle Shepherd.

' Sovereign of all the worlds on high ' (247). In the manuscript this is headed ' Adoption argued from a filial temper, from Gal. iv. 6.'

' The Saviour, when to heaven He rose ' (750) is for the Ordination Service.

' Ye humble souls that seek the Lord ' (172) is his Easter Hymn.

JOHN FAWCETT, born 1739, was converted

under Whitefield's preaching, and became a Baptist minister. He wrote a great many books on practical religion, as well as hymns; hymn 799, 'Lord, dismiss us with Thy blessing,' among them. It has been doubted if this is his hymn, but it seems pretty plain that it is.

BENJAMIN FRANCIS altered, and GRIGG wrote, the hymn 'Jesus! and shall it ever be' (461). Grigg wrote the hymn when a boy of ten years old. He was a poor boy, and brought up as a mechanic, entering the ministry later. Francis was a young Baptist minister, who wrote hymns of his own, and he altered the crude but devout hymn of young Grigg and made it a good and useful one.

The following lines by Joseph Grigg may be of interest :

Said Justice, 'Man, I'd fain know what you weigh,  
If weight, I'll spare you; if too light, I slay.'  
Man leaped the scale; it mounted, 'On my soul,'  
Said Justice, 'Less than nothing; where's my sword?'  
Virtue was there, and her small weight would try,  
The scale sank something, but was still too high;  
Mercy, the whitest dove that ever flew,  
From Calvary fetched a twig of crimson hue;  
Aloft it sent the scale on th' other side;  
Man smiled, and Justice owned, 'I'm satisfied.'

‘God save our gracious King’ (971). It is probable that the tune of this was written before the words; as an organ voluntary written in 1607, and played by its composer, Dr. John Bull, before King James, is very like the melody. A carol still older may have been the original of this. The words are often attributed to Henry Carey, and are said to have been sung by him in 1713, and in 1743 a version of it in Latin was sung at the Chapel Royal. In 1745, after the Pretender had been proclaimed at Edinburgh, the anthem was sung at Drury Lane Theatre, with harmonies by Dr. Arne, and very definite words :

God bless our noble King,  
God save great George our King;

and in the second verse

Confound the enemies  
Of George our King

was sung. It was then called ‘A Loyal Song, sung at the Theatre Royal.’ Really it seems composite in authorship, and in fact we may consider it to have been the result of evolution; and it will probably become more valuable as a starting-point for national songs like ‘God bless our native land’ as time goes on. It certainly suggested to the ‘Corn-Law

Poet,' Ebenezer Elliott, that truly noble national anthem, 'When wilt Thou save the people.'

SIR ROBERT GRANT, born 1785, became a member of Parliament, and was Governor of Bombay in 1834. His two best hymns we have in our book : 'O worship the King, all glorious above' (4), and 'Saviour, when in dust to Thee' (157).

JOSEPH HART (1712-1768). He was the son of Christian parents, but lived a self-satisfied, pharisaical life till he heard Whitefield preach in 1757, and found his burden lifted, and himself able to rejoice in the Lamb of God. After this he was an Independent minister, and, although often tempted, he did not again fall. His hymns are based on his own experience, and show him to have passed his time before conversion between periods of thinking himself better than every one else, and of sinning in the grossest ways ! The devil can persuade men into doing illogical things. This experience, however, helped him to write hymns that are helpful, so was not all wasted. Although Dr. Johnson thought his hymns doggerel, and did not approve of them, his verse has been a blessing.

‘Come, ye sinners, poor and wretched’ (280) was headed ‘Come and welcome to Jesus Christ.’ It is not only open sinners that have found this hymn express their feelings. One of the most saintly of men on his death-bed said, ‘I know I am dying. Lord Jesus, receive my spirit. Thou art all I want. “None but Jesus can do helpless sinners good.”’

‘This, this is the God we adore’ (389) is one verse only from a long poem, the first line being ‘No prophet or dreamer of dreams,’ based on Deut. xiii. 1.

ROBERT HAWKER (1753–1827) was brought up to be a doctor, but later took orders and became a clergyman. He was well known as a writer on theological subjects, and published a volume of hymns, mostly for children. He also brought out an edition of the Bible in penny numbers, thus forestalling the work of the Bible Society. He wrote hymn 798, ‘Lord, dismiss us with Thy blessing.’

JAMES HERVEY, the writer of *Meditations among the Tombs*, was one of the ‘Methodists’ at Lincoln College, Oxford, where he had John Wesley for his tutor. He was not of



the active temperament of the Wesleys, but was always contemplative. The hymn 'Since all the downward tracks of time' (489) was written in a tract called 'Reflections on a Flower,' and prefixed with the words 'Be still, then, thou uneasy mortal. Know that God is unerringly wise ; and be assured that, amidst the great multiplicity of beings, He does not overlook thee.'

THOMAS KELLY (1769-1854) was brought up for the Bar, but instead went into the Church and was a clergyman till his earnest evangelical preaching led his bishop to stop his preaching in church. For some time he preached in unconsecrated buildings, but then, having means of his own, he built chapels in different parts of Ireland for those who worshipped under his directions. He was one of the founders of the London Missionary Society, and wrote for one of their earliest valedictories, 'Speed Thy servants, Saviour, speed them' (784).

'The Head that once was crowned with thorns' (209) has for title 'Christ perfect through sufferings.'

'Through the day Thy love hath spared us' (917) has come into use in all English-speaking countries as an evening hymn, and

been translated into more than one other language.

JOHN MARRIOTT (1780-1825) was a Warwickshire man, the son of a clergyman, and a clergyman himself. His great Missionary Hymn, 'Thou whose almighty word' (778) is sung everywhere.

JAMES MERRICK (1720-1769) made many paraphrases of the Psalms, but his 'Far as creation's bounds extend' (74) is the best known.

JAMES MONTGOMERY (1771-1854) was the son of a Moravian minister. He wrote poems when quite a lad, but could not get them published. He then took to the printing and bookselling trade, and edited a paper in Sheffield, in which he would not insert betting news, for many years. He lectured on poetry, and spoke a great deal in the cause of the Bible Society.

'According to Thy gracious word' (736) is his hymn for the Communion.

'Be known to us in breaking bread' (734) was for the same use.

'Call Jehovah thy salvation' (94).

'For ever with the Lord' (856) was written

in 1827, but never sung for twenty years, when some one found it out! It was the tune that brought the hymn into notice. Soon after the hymn was first introduced into use in the Free Methodist Church, at the Conference it was being sung, and an aged minister who had been a great friend of Montgomery's fell prostrate, and lay on the floor praying.

'Glad was my heart to hear' (655).

'Go to dark Gethsemane' (156). This is set to a most impressive tune, and ought to be well known to the Methodist, as it is to other Churches.

'Hail to the Lord's Anointed' (206). The author used to recite this hymn when he was lecturing on poetry; but the time when it made the deepest impression was at a missionary meeting at Liverpool, when Dr. Adam Clarke was in the chair. Montgomery made a wonderful missionary speech, and closed with reciting this hymn. Adam Clarke added the hymn to his Commentary on the Psalms.

'In time of tribulation' (478). This was written soon after his imprisonment in York Castle for printing in his paper the account of a riot. The liberty of the press was not known early in the nineteenth century.

'Lord, teach us how to pray aright' (505);

This was first printed for the use of the Nonconformist Sunday schools in Sheffield.

‘ One thing with all my soul’s desire ’ (396).

‘ Prayer is the soul’s sincere desire ’ (507). This was written to go with Dr. Bickersteth’s *Treatise on Prayer*, in 1818. It is scarcely a hymn, as Montgomery himself defines hymns, until the last verse. But it is a good test of our prayers. Dr. Gregory says, ‘ It excellently illustrates the way in which devout meditation leads to prayer.’

‘ Sow in the morn thy seed ’ (225). He wrote this after seeing some women and girls ‘ dibbling ’ seed into the ground ; this made him think of the broadcast way in which the truth ought to be sown ; he was always bent on missionary work, and could see that ‘ dibbling methods ’ will not do there. Yet how the Church, by its scanty gifts to foreign missions, compels the methods of missionaries to be ‘ dibbling ’ and not broadcast sowing !

‘ The heathen perish ; day by day ’ (769).

‘ This stone to Thee in faith we lay ’ (660).

Montgomery was once asked ‘ Which of your poems will live ? ’ He said, ‘ None, sir ; nothing, except perhaps a few of my hymns.’

ROBERT ROBINSON (1735-1780) was a youth when his thoughts were turned to good things. He and some more amused themselves one Sunday by making an old fortune-teller drunk, to hear what she would say, and she told him that he would see his children and grandchildren. This made him think, and soon after he went to hear Whitefield preach, and was converted. He became a preacher, and joined the Baptists. He wrote some pamphlets which served a useful purpose, and a *History of Baptism and Baptists*. He was a friend of several unorthodox people, and it has been brought against him that he fell into atheism, but this does not seem proved. He wrote 'Come, Thou Fount of every blessing' (377). The authorship of the hymn has been claimed for the Countess of Huntingdon, but on very slender grounds.

JOHN NEWTON, Cowper's friend, and compiler with him of the Olney Hymns, had a very chequered life. His mother died when he was only seven, having filled his mind with Bible knowledge, and at the age of eleven he went to sea with his father. He grew, like many sailors, entirely careless about God and good, and, although when a boy he had fits of being very religious, he



was now an infidel. He entered the navy, and deserted ; he was caught and flogged ; he was taken prisoner and lived for fifteen months 'a servant of slaves' on the coast of Africa, during which time he solaced himself by drawing Euclid's problems in the sand ; he was a whole long night steering a water-logged vessel through a stormy sea, and apparently near death any moment, and he began to think about a book he had read, *Thomas à Kempis* ; the next three years he was in command of a slave-ship, and studied about religion all the while till he made up his mind to be a thorough Christian. He was then twenty-nine years old. He left the sea, and spent nine years in study and intercourse with Wesley, Whitefield, and other Nonconformists. After this he was ordained to the curacy of Olney, where he met Cowper. His zeal was as great in goodness as it had been in sin. When urged to stop preaching at eighty years of age, he said, 'What, shall the old African blasphemer stop while he can speak ?'

'Begone, unbelief, my Saviour is near' (492) is new to our book.

'Come, my soul, thy suit prepare' (506). There is no doubt that much of the value of the Olney Hymns comes from the prayer-

fulness of their authors. Newton said, 'Of all the men I ever heard pray, none equalled Mr. Cowper.' This hymn used to be sung before Mr. Spurgeon's prayer at the Metropolitan Tabernacle.

'Glorious things of thee are spoken' (673).

'How sweet the name of Jesus sounds' (109). This hymn is as dear to believers as St. Bernard's on the same topic. Two little children going home from a begging round were crouching outside a brightly lit house. A meeting of ladies to sew for the poor was being held there, and the waifs had been attracted by the savoury smells first (for the ladies had had tea) and now were held by the singing that came through the window. It was this hymn; and as the last verse died away, the little girl said, 'O Jemmy, ain't that nice? and I'm so tired. We'd best go now, or father'll catch us.' But as they went, she fell, and Jemmy ran back to the house for help. They came and carried the child in; one ran for the doctor, one tried to force food into the white lips, and more than one looked regretfully at the pile of warm garments they had been sewing, while the poor at their door were starving and chilled. She had fainted from sheer want. As she came to herself, the

first words were ' 'Bout the freshin'.' ' What, dear ? ' said one who bent over her. ' Sing 'bout the 'freshin'.' ' She wants yer ter sing that agin, as you was singin' 'bout 'fresh my soul,' said Jemmy. And as one of them repeated the last verse of the hymn, the little face lit up, and said, ' Yes, that's good ; the music of Thy name.' ' What do you know about His name ? ' asked one of the ladies. ' White lady teached us last summer down ter the meetin' house,' she said. They did what they could to keep her alive, but, as the doctor said, it was too late, she was ' winter killed.' But she died with the music of that name refreshing her soul in death. (This is from a story called *Vinegar Hill*, by Miss Warner.)

' May the grace of Christ our Saviour ' (797).

' Safely through another week ' (929), a hymn for Saturday night, has been altered in some books into a Sunday morning hymn, which is a pity, for there are plenty of them.

SIR WALTER SCOTT. ' The day of wrath, that dreadful day ' (845) is not a translation of the ' Dies Irae ' (see chap. III.) so much as a poem suggested by it. It is in the ' Lay of the Last Minstrel,' after the description of a

pilgrimage, where it is sung as a hymn of intercession.

MISS STEELE (1716-1778); see chapter on 'Women Writers.'

AUGUSTUS M. TOPLADY (1740-1778) was a convinced Calvinist, and had so much of the proud and lofty in his religion as makes it wonderful that he should have written 'Rock of Ages' (401). For instance, in telling of his conversion he says, 'Strange that I, who had so long sat under the means of grace in England, should be brought right unto God in an obscure part of Ireland, midst a handful of people in a barn, and by the ministry of one who could hardly spell his own name.' Now the Methodist lay preacher under whom Toplady was converted was James Morris, not an illiterate man, but one of far more brain-power than his hearer, and a born orator! Toplady became a Church clergyman, and later minister of the chapel of the French Calvinists in London. His Calvinism blinded him to the virtues of other men, and his writings on the Wesleys are best left unread, as are also Wesley's writings about him! One must pardon a great deal on account of his weak body;

he burnt himself out in controversy, and died when only thirty-eight, leaving many tracts and pamphlets that have died and been forgotten, many hymns of varied excellency, and one immortal lyric. Oddly enough, it was written partly as a sneer at John Wesley's views on predestination and entire holiness, and was entitled 'A Living and Dying Prayer for the Holiest Believer in the World.' Toplady wrote it in four stanzas, and it was so sung till, in 1819, Montgomery and Cotterill mutilated it into the three-stanza version which we (unhappily) still keep as hymn 168. It has been the hymn most frequently asked for by dying and living people who have felt their need; tramps in lodging-house meetings, the Prince Consort on his death-bed, the passengers on the sinking emigrant ship the *London* in 1866, dying soldiers, all sing 'Rock of Ages.' And it has been translated into almost every language; one of the first hymns that missionaries try to turn into the tongue of their converts is 'Rock of Ages.' Mr. Gladstone made a splendid Latin version of it.

ISAAC WATTS (1674-1748). Speaking of his own hymns, he says, 'It was not my design to exalt myself to the rank and glory



of poets, but I was ambitious to be a servant to Jesus Christ, and a helper to the joys of the meanest Christian.' His father was a strong Nonconformist, and at the time of Isaac's birth was in prison for not paying the Church Rate. Before his day the metrical Psalter was the only hymn-book used at church, and in many Nonconformist meeting-houses there was no singing at all. It is said that he began to write hymns because one day he had been grumbling about the doggerel they had sung at church, and his father challenged him to do better. His hymns sound dignified after the serio-comic versions that had been sung: 'Up from the deep, ye codlings peep, and wag your tails about,' for instance; but for a long time Christians were loath to take up his serious style of hymn, and in America attempts were made to alter Watts's hymns into something like the old fashion. Mr. Horder says, 'He was the real founder of English hymnody.' He became a Nonconformist minister when twenty-four years old. He wrote theological books, and also treatises on logic, of which Dr. Johnson says, 'It is difficult to read a page without learning, or at least wishing, to be better. He that sat down to reason is on a sudden compelled to pray.'

Of his over 600 hymns many are poor, but we have the very best in *The Methodist Hymn-Book*.

'Awake, our souls ! away, our fears ' (385), 'The Christian Race,' has been in use among Methodists from the very first, as John Wesley put it in his *Psalms and Hymns* published at Charlestown in 1736.

'Before Jehovah's awful throne' (3) is Dr. Watts's version of the 100th Psalm. Some missionaries on their way to South America found their ship was pursued by pirates. As the pirate vessel drew near, all went on deck and joined in singing this hymn, to the Old Hundredth, and then prayed. The Lord delivered them, and the pirates suddenly left them. This hymn will be associated with the venerable tune 'Denmark,' more an anthem than a psalm-tune, in every mind. Watts's Old Hundredth owes much to John Wesley's editing. As it was written, there was a first verse that ran :

Sing to the Lord with cheerful voice,  
 Let every one His name adore,  
 The British Isles shall send the noise  
 Across the ocean to the shore,

'Begin, my soul, some heavenly theme'

(57). 'The faithfulness of God in the promises.'

'Behold the sure foundation-stone' (112).

'Blest are the humble souls that see' (575).

'Come, Holy Spirit, heavenly Dove' (246).

Mr. Stevenson tells of a young man of fashion who went to a Scripture reading at the request of a friend and was convinced of sin. To stifle his convictions he went to a public-house revel, and sang wicked songs to amuse the other young men there, but in the middle of a song he entirely forgot the words! All the song he could remember was the last verse of this hymn, and he left the house and sought and obtained pardon from God, to whose service he afterwards devoted his life.

'Come, sound His praise abroad' (6).

'Come, ye that love the Lord' (294).

Wesley altered it from 'Come we' in his 1736 hymn-book. Mr. Stevenson tells a story about a choir in America that went on strike and would not sing. The minister gave out this hymn as Watts wrote it; after reading the first verse he looked at the choir, and said, 'You will begin at the second verse, "Let those refuse to sing who never knew our God."' The strike was over! A man who was shipwrecked, while floating on a

plank sang 'The God that rules on high, that all the earth surveys,' &c.

'Come, let us join our cheerful songs' (97). A sailor at the approach of death was afraid; he had forgotten all the religious teaching he had ever had, and had lost his Bible. A verse of this hymn came dimly back into his mind, and particularly the lines :

Worthy the Lamb, our hearts reply,  
For He was slain for us.

Through this there came a glimpse of heavenly light, and the poor wretch found pardon before he died.

'Eternal Power, whose high abode' (5). This is a hymn that Wesley has improved by leaving out the second verse, which in trying to be sublime is only ridiculous (a great fault with Watts). It was while giving out the second verse of this hymn in Waltham Street Chapel, Hull, that the Rev. Dr. Beaumont was stricken with death, and while the congregation was singing it he sank down in the pulpit and was gone.

'Eternal Wisdom ! Thee we praise' (49).

'Father, how wide Thy glory shines' (83).

'God glorious and sinners saved.'

'From all that dwell below the skies' (9). This is one of the most widely known of all

Watts's hymns, and has been translated into nearly all languages.

'Give me the wings of faith to rise' (803). In a letter from Dr. Doddridge to Dr. Watts, we read: 'I was preaching in a barn last Wednesday to a company of plain country people. After a sermon from Heb. vi. 12, we sang one of your hymns, commencing, "Give me the wings of faith to rise," and had the satisfaction to see tears in the eyes of several of the auditory. After the service some of them told me they were not able to sing, so deeply were their minds affected with it; and the clerk in particular told me he could hardly utter the words of it. These were most of them poor people who work for their living.'

'God is a name my soul adores' (37).  
'The Creator and His creatures.'

'God is the refuge of His saints' and  
'Let Zion in her King rejoice' (668 and 669). 'The Church's Safety and Triumph among National Desolations.'

'Great God, indulge my humble claim' (511). 'Longing after God; or, the Love of God is better than life.' Our version is greatly altered by John Wesley from the original.

'Great God, whose universal sway' (766).



‘ Great is the Lord our God ’ (652). ‘ The Church is the honour and safety of a nation.’ One of the verses now omitted reads :

When navies tall and proud  
Attempt to spoil our peace,  
He sends His tempests roaring loud,  
And sinks them in the seas.

This reminds Mr. Stevenson of Charles Wesley’s line about the threatened French invasion : ‘ Sink them in the Channel, Lord ! ’

‘ Happy the heart where graces reign ’ (577).

‘ He dies ! the Friend of sinners dies ’ (171) is another hymn that owes much to John Wesley’s (or Madan’s in 1760) editing. For instance, the first verse read :

He dies ! the Heavenly Lover dies !  
The tidings strike a doleful sound  
On my poor heart-strings ; deep He lies  
In the cold caverns of the ground.

‘ High in the heavens, eternal God ’ (79).

‘ How beauteous are their feet ’ (754).

‘ The Blessedness of Gospel Lives.’

‘ How bright these glorious spirits shine ’ (808) was originally ‘ These glorious minds, how bright they shine.’ But we have it in the version revised by some unknown writer for the Scotch Paraphrases published in 1745.

As altered it is in use in all English-speaking countries.

‘How large the promise, how divine’ (719). ‘Abraham’s Blessing on the Gentiles.’

‘How pleasant, how divinely fair’ (649).

‘How sad our state by nature is’ (269).

Mr. Stevenson tells a story of a young woman who had been in a state of gloom through conviction of sin. One evening her pastor called, and, after talking with her, asked her to come to church. She did so, though without hope of getting any good. He was led to give out this hymn, and the next day she told him that she had sat all the evening looking at it, not hearing prayer or sermon, but just reading over and over :

A guilty, weak, and helpless worm,  
Into Thy hands I fall,

until a light broke on her soul, and she found Christ.

‘I sing the almighty power of God’ (874) was one of Watts’s hymns for children, and was headed ‘Praise for Creation and Providence.’

‘I’ll praise my Maker while I’ve breath’ (59). The day John Wesley died he called for pen and ink, but could not write. Miss Ritchie proposed to write for him, and asked what to say. ‘Nothing but that God is

with us.' While they were preparing to get him up, he having asked for his clothes, he sang the first verse of this hymn in so strong a voice as astonished them. They placed him in a chair, but he was so weak that they soon got him into bed again. He tried to sing, but could only gasp out, 'I'll praise, I'll praise,' and so soon passed away.

'I'm not ashamed to own my Lord' (460) is one of Dr. Watts's 'Hymns of Experience.'

'In all my vast concerns with Thee' (50).  
'God is everywhere.'

'Infinite Power, eternal Lord' (518). 'The Comparison and Complaint.'

'Jesus shall reign where'er the sun' (767)  
This hymn was not often sung before the nineteenth century. It has, in fact, owed its popularity to the growth of foreign missionary enthusiasm. When it was written it indeed looked far ahead. One of its most interesting associations is with the day when the king of the South Sea Islands formally introduced a Christian form of laws and government. Over 5,000 natives of Tonga, Fiji, and Samoa were gathered for worship on Whitsunday, 1862. Many of them had been murderers and cannibals, but now they met and inaugurated a better state of things by singing a translation of 'Jesus shall reign.'

‘ Jesus, Thou everlasting King ’ (104).

‘ Join all the glorious names ’ (101). ‘ The Names and Titles of Jesus Christ.’

‘ Let everlasting glories crown ’ (300)  
‘ The Excellency of Christ’s Religion.’

‘ Long have I sat beneath the sound ’  
(304). ‘ Unfruitfulness.’

‘ Lord of the worlds above ’ (648) is one of the best Watts paraphrases. It has been very precious to aged Christians when obliged to stay away from the means of grace. It is told of one that during a long painful night in his last illness he cheered himself by repeating this and other hymns about the privileges of believers.

‘ Mercy and judgment will I sing ’ (891).

‘ My God, the spring of all my joys ’ (369).  
‘ God’s Presence is Light in Darkness.’

‘ My Shepherd will supply my need ’ (87).  
*The Methodist Hymn-Book* omits the last verse :

There would I find a settled rest,  
While others go and come,  
No more a stranger or a guest,  
But like a child at home.

‘ Not all the blood of beasts ’ (166). The changes in this hymn are due to the altered religious convictions that came with the Wesleys. Watts wrote ‘ And hopes her

guilt was there' and 'sing His bleeding love.' It was left for Wesley to alter 'hopes' into 'knows' and 'sing' into 'trust.' A Jewess saw a leaf of a hymn-book that had come wrapped round some butter, and her eyes caught these verses. She was haunted by them, and was led to look for an old Bible, and read till she found who was the Lamb whose blood was of avail, and became converted. Her husband cast her off, but she remained faithful, though brought to poverty.

'O bless the Lord, my soul' and 'My soul, repeat His praise' (89 and 90) is Watts's paraphrase of Psalm ciii.

'O God, our help in ages past' (812), 'Man frail, and God eternal,' is one of Watts's finest compositions. It is of universal use, and its associations will always be dear to Christian people.

'Plunged in a gulf of dark despair' (152) is a hymn of two such varying moods as to call for two tunes, one minor and one major. It reminds me of an old picture I have seen in a German church of Jesus 'descending into hell,' its door held open to Him by the grim figure of Death.

'Praise ye the Lord! 'tis good to raise' (48).

'Salvation! O the joyful sound' (220):



The first and second verses only are by Watts, the third was added (probably) by Walter Shirley, who compiled Lady Huntingdon's hymn-book in 1772. He also added the chorus. Shirley was a friend of the Wesleys, and wrote several hymns for Lady Huntingdon. This chorus has been set to several spirited tunes, and it is the most decorous and orderly of these that we have in the Tune-Book.

‘Show pity, Lord ; O Lord, forgive ’ (327).

‘Sweet is the memory of Thy grace ’ (80).

‘Sweet is the work, my God, my King ’ (636). It seems a pity to have left out the verse about ‘fools.’ The sense is not complete without it.

‘The heavens declare Thy glory, Lord ’ (774). The sixth verse of this hymn, now omitted, I follow Mr. Stevenson's example and give, as it seems necessary to complete the sense :

Thy noblest wonders here we view,  
In souls renewed and sins forgiven ;  
Lord, cleanse my sins, my heart renew,  
And make Thy Word my guide to heaven..

‘The Lord, how wondrous are His ways ’ (91).

‘The Lord Jehovah reigns ’ (41). This hymn has one of the most wonderful, because

most simple, climaxes that I know of in all psalmody. The last verse should be read carefully. It is one of the hymns which lose by being 'sung through.'

'The promise of my Father's love' (728).  
'The New Testament in the blood of Christ is the New Covenant sealed.'

'Thee we adore, Eternal Name' (814).

'There is a land of pure delight' (850).  
Watts was living in Southampton, and could look over the landscape to the Isle of Wight, and it is said that this charming view suggested to him this hymn. A minister tells this story of his little son: 'My little Jimmy this morning took his flight to heaven. On Sunday he asked me to take him in my arms, and carry him about the room. I did so, and asked if I should sing a hymn to him. His reply was, "Yes, papa, sing 'There is a land of pure delight.'"' After singing the last verse the dear boy asked, "Papa, is the River Jordan a real river; is there water in it?" I told him yes, and explained to him, asking if he understood it. Looking at me with animation, he replied, "I do understand, papa, and I wish I was crossing Jordan now." He passed safely over shortly after. And how many there are that, like Miss Much-afraid, "passed through that river

singing, though I heard not what she said " ! ' Watts headed it ' A Prospect of Heaven makes Death easy.'

' To God the only Wise ' (616).

' We give immortal praise ' (29).

' What equal honours shall we bring ' (114).

' When I survey the wondrous cross ' (164) is the most popular of all Watts's hymns, and it is the only one that we have exactly as Watts wrote it, with the exception of one verse omitted. His muse rose in this hymn to her greatest height. Dr. Julian says it is ' one of the four hymns that stand at the head of all in the English language, the others being ' Awake, my soul,' ' Hark ! the herald-angels,' and ' Rock of Ages.' Dr. Hall tells of a Scotchman who was fumbling in his pocket all through the last verse of this, to find what was the smallest coin he had by him for the collection ; and Father Ignatius once said after it was sung, repeating slowly the last line, ' Well, I am surprised to hear you sing that ! Do you know that altogether you only put fifteen shillings into the bag this morning ? '

' Why do we mourn departing friends ' (826).

' Why should the children of a King ' (248). On one occasion Mr. Wesley was

holding a service in the market-place at Chesterfield, and was taken before the magistrate during prayer. As he was going he said to the crowd, 'Friends, sing a hymn whilst I am gone. I shall soon be back,' and gave out this hymn; and by the time they had sung it twice through he was back, and preached.

'With joy we meditate the grace' (193). Rev. John Fletcher of Madeley used to sing the last verse of this hymn every night before going to rest.

It may be said of Dr. Watts that he knew his verse to be somewhat limited in scope by the necessity of adapting it to the custom that then obtained in Nonconformist chapels of giving out every verse *a line at a time*. Hence his hymns seem to us sometimes lacking in fluency, and they certainly almost always gain by being given out verse by verse. Preachers make a mistake in always yielding to the nowadays custom of singing the hymn through. There is a medium in all things.

SAMUEL WESLEY, junior (1691-1739), the elder brother of Charles and John, wrote several hymns. He was a schoolmaster at Westminster, where he had received his

education. Thence he went as head master to Tiverton Free School. He did not approve of his brother's proceedings, but this did not hinder their friendship. He was a deeply religious man, a strong High Churchman, and of such kindness to his younger brothers and sisters as to be almost a second father to them.

'The Lord of Sabbath let us praise' (635) is his best-known hymn. Its concluding couplet is particularly fine. A good woman who had been ill for some time thought that the Friday (on which she was to die) was Sunday when she woke, and saying, 'What a beautiful Sunday morning is this,' she began to sing this hymn. But her speech failed in the middle of it, and she was among those who 'enjoy an endless rest.'

'The morning flowers display their sweets' (822).

KIRKE WHITE (1785-1806), who began the hymn 'Oft in danger, oft in woe' (454), was the son of a Nottingham butcher. At first a stocking-weaver, he later became an attorney's clerk, and at eighteen years of age published a volume of poems. He went to Cambridge with a view to taking orders, but died before he was twenty-one. As he



wrote it this hymn began 'Much in sorrow, much in woe,' and was found on the back of a mathematical paper after his death. Miss Maitland added other lines when she was only fourteen, and now we sing a version that is all Miss Maitland's except the first verse. Still, the *idea* was Kirke White's. Written by a boy and a girl, surely the hymn may well be sung by children.

WILLIAM WILLIAMS (1717-1791) is called 'The Sweet Singer of Wales.' Converted at an open-air service, he became a Church clergyman, and later a revivalist among the Calvinistic Methodists. For forty-five years he travelled forty or fifty miles a week, preaching, praying, and making hymns ; and wrote many Welsh hymns, several of which have been translated into English, of which 'Guide me, O Thou great Jehovah' (615) is the best known. In a sermon of Christmas Evans, the Welsh evangelist, he pictures this hymn as standing between us and the devil, and despoiling him of his prey.

## VII

### *HYMNS BY METHODISTS*

JOHN BAKEWELL (1721-1819) was one of the earliest of John Wesley's lay preachers. Converted at the age of eighteen by the reading of Boston's *Four-Fold State*, he became acquainted with the Wesleys, Whitefield, Toplady, Madan, &c., and soon became an ardent evangelist, beginning to preach in 1744 (the year of the first Methodist Conference). He composed many hymns, and the groundwork, at any rate, of No. 189. 'Hail, thou once despisèd Jesus' was written by him, though it has been successively altered by Madan, Toplady, and others. Bakewell was buried in City Road Chapel-yard, near to John Wesley. On his grave is this inscription: 'He adorned the doctrine of God our Saviour eighty years, and preached His glorious gospel about seventy years.'

W. M. BUNTING, son of Dr. Jabez Bunting, was born in 1805. Educated at Woodhouse

Grove and St. Saviour's, Southwark, he was converted at seventeen by meditating on the words 'Him that cometh unto Me,' while walking across London Bridge to school; he entered the ministry in 1824, was in active work for twenty-five years, and died in 1866 after years of suffering with asthma. He wrote several hymns, and published a book containing ten of these in 1842. Of these we have six in the new book.

'Blessèd are the pure in heart' (576) is a beautiful meditation on sacred things.

'Dear is the day which God has made' (638).

'Holy Spirit! pity me' (249), Mr. Stevenson says, 'will have many admirers, opening as it does the inmost recesses of the evil heart and the hidden sources of sin, while as the hymn expands the reader will be able to realise the healing virtues which come by faith.'

'O crucified, triumphant Lord' (721).

'O God, how often hath Thine ear' (746). The great 'Covenant Hymn' was written when Mr. Bunting was only seventeen years old. He himself did not think this hymn worthy of a place in the hymn-book, but to-day we value it, and have retained it in the new book. He says, 'I wrote it out

of the fullness of personal feeling, while yet a youth at school.'

'Thou doest all things well' (487) is 'a vivid life-picture of the patient sufferings of the author,' says Mr. Stevenson, adding that the hymn seems to embody many of the thoughts that Mr. Bunting uttered during his last visit to him, when in great pain and feebleness. This hymn again may be compared with Charles Wesley's death-bed experience, 'In age and feebleness.'

To E. BOADEN, one of the Ex-Presidents of the United Methodist Free Church, we owe hymn 956, 'Here, Lord, assembled in Thy name.'

E. J. BRAILSFORD, Wesleyan minister, wrote hymn 202, 'Behold, behold, the Bridegroom nigh.'

H. BURTON, D.D. (1840- ), Wesleyan minister, is the author of 'Break, day of God' (205), and 'O King of kings, O Lord of Hosts' (975).

JOHN CENNICK (1717-1755) came of Quaker stock, and was brought up in the Church of England. He was convinced of sin when

seventeen years old, became one of Wesley's preachers when, at twenty, he knew his sins forgiven, and then he was one of the teachers in the school at Kingswood ; but doctrinal difficulties caused him to leave Methodism, and join the Moravian Church. He wrote many hymns, and we owe to him the familiar 'graces,' 'Be present' and 'We thank Thee, Lord,' in which we can see the influence of Moravian teaching, and of that familiarity with sacred things which John Wesley feared might so easily become irreverence. We have now three of his hymns : 'Ere I sleep, for every favour' (926), a child's hymn ; 'Children of the heavenly King' (680), which is a hymn that John Wesley would surely join Cennick in singing ; and 'Thou great Redeemer, dying Lamb' (100), which originally began, in the Moravian style, 'Thou dear Redeemer,' and this familiarity was altered by John Wesley, who also put the hymn into the plural all through. An old psalm-singer said to Mr. Christophers : 'That hymn is for me always associated with my first insight into a happy future, and my earliest expressions of Christian hope. A deep chord is always touched in my soul whenever I read or hear John Cennick's spiritual hymn.'



CHARLES GARRETT (1823-1900), the great Apostle of Temperance among the Methodists, and the founder of the Liverpool Mission, has left us one hymn for temperance workers' encouragement, 'There's a glorious work before us' (959).

JOHN HENLEY (1800-1842) wrote hymn 862, that old favourite for children, 'Children of Jerusalem.'

WILLIAM EDWARD HICKSON claims to be the author of 'God bless our native land' (972), which is clearly an *English* adaptation of the *American* adaptation of 'God save the King.' He wrote it in 1836 as a national song for schools.

JOSEPH HINCHSLIFFE was born in 1760 at Sheffield. Converted in early life, he joined the Methodists, and became a member of Norfolk Street Chapel Choir. He was a cutler by trade. He removed to Dumfries, where he lived till his death in 1807. He wrote the hymn 'This is the field, the world below' (843).

EBENEZER E. JENKINS, M.A., D.D., born in 1820, died in 1905, one of the most

honoured and beloved of Methodist ministers. He was a great Indian missionary, and missionary secretary. He has given us a travellers' hymn, 'While lone upon the furious waves' (969).

JOHN LYTH, D.D., was born at York, 1821. He entered the Wesleyan ministry in 1843, and worked as a missionary in Germany, and then in English circuit work. His hymn 'There is a better world, they say' (889) was written for the Sunday-school anniversary of a chapel in his circuit in 1845, to a tune then very popular, known as 'All is well,' and sung by the infant class. Dr. Lyth died in 1886.

ALBERT MIDLANE was born at Newport, Isle of Wight, 1825, and is still living there (1905) and writing hymns. He gives his Sunday school the credit of prompting him to this work. Among the many hymns he has written, mainly for children or evangelistic work, one stands out, and it is 'There's a Friend for little children' (871). One Christmas the 'Guild' at Rochdale Wesley Chapel gave a party to over sixty crippled children. After tea there was a lantern, and before the fairy tales and other amusing slides this hymn was thrown on the sheet.

The little ones sang it heartily, but it was more than some of the older folk could do to sing the verse about the 'rest for little children,'<sup>1</sup> while they saw the poor little twisted bodies and pain-marked faces. One of those children went to the 'rest' before a month had passed.

THOMAS OLIVERS was born in 1725; he was shortly bereaved of both parents and brought up carelessly by relatives. He was apprenticed to a shoemaker, and spent a godless youth; he was a 'blasphemer at fifteen,' he says, being compelled to leave his native place when eighteen in consequence of his vices. He tramped about, poor and wretched, enjoying himself in interrupting Methodist meetings with indecency or profanity; but at Bristol he heard George Whitefield preach (going to listen to him out of curiosity, as he had often made songs about him) about a brand plucked out of the fire, and was converted. He joined the Methodists, and became one of Wesley's preachers, first paying off all his debts. He wrote many controversial tracts, being, Wesley said, 'full the match' for no less a man

<sup>1</sup> This verse is not in our Hymn-Book, but is familiar to those who know the Sunday-school book.

than Toplady. The son of a Wesleyan minister says: 'I remember my father telling me that he was once standing in the aisle of City Road Chapel during a Conference in Wesley's time, when Tommy Olivers, one of the preachers, came to him and said, 'Look at this; I have rendered it from the Hebrew, giving it as far as I could a Christian character, and I have called on Leoni, a Jew, who has given me a synagogue melody to suit it. Here it is, and it is to be called "Leoni."' This is the origin of the long hymn beginning 'The God of Abraham praise' (374, 375, and 376). It is, as Olivers says, a Christian translation of the Hebrew Doxology, which gives their creed in metrical form. It was drawn up in mediaeval times from the creed as formulated by Moses Maimonides (1130-1205). It is sung in synagogues on the eve of the Sabbaths and festivals, and was sung, when Olivers wrote, to a melody very like the tune 'Leoni,' but probably the melody had never up to then been written down, but was sung by the 'cantor' with an accompaniment improvised by the bass and soprano. A missionary to the West Indies says he has sung the verse, 'The watery deep I pass with Jesus in my view,' when shipwrecked and holding on to a rope in the sea! Olivers

was buried in Wesley's own grave at City Road.

EDWARD PERRONET (1726-1792) was of Huguenot descent, his grandfather being an *émigré* and son of the refugee, Pasteur Perronet. His father, a venerable clergyman, was a saintly man, and a friend and counsellor to John Wesley. This son was brought up to be a clergyman, but was very keenly alive to the faults of the Church, and joined the company of John Wesley's preachers; and in 1757 he wrote a satirical poem called 'The Mitre,' which angered John Wesley so much that he demanded its suppression. This was done, but John Wesley and he did not get on so well after this, and Perronet soon became one of Lady Huntingdon's preachers, and later set up as an Independent minister. He was ever a fighter and ever a Nonconformist. John says in a letter to him: 'Charles and you *behave* as I want you to do; but you cannot or will not preach *where* I desire. Others can and will preach *where* I desire, but they do not *behave* as I wish. I have a fine time between the one and the other. I have not one preacher with me, and not six in England, whose wills are broken to serve me.' (And yet we call



General Booth an autocrat!) One of the things Charles Wesley and Perronet broke bounds in was that they would administer the Sacrament to their flock, instead of taking them to the parish churches. Perronet said he was a divinely appointed preacher and had a *right* to administer the Sacrament. All his life he was passionate, impulsive, strong-willed, but always he was devoted to the service of Christ. He published a few books of religious verse; and the hymn 'All hail the power of Jesu's name' (207) was in one of these headed 'On the Resurrection.' The tune 'Miles Lane' was made by an organist in the organ loft of Canterbury Cathedral, near the time when the hymn was written.

E. POPE, who has been connected with the German Mission for years, gives us the translation of Zinzendorf's 'Jesu geh' voran,' which we have as 'Jesus, still lead on' (622).

W. M. PUNSHON, LL.D., was born at Doncaster in 1824, converted under the preaching of Rev. Romilly Hall in 1838, and four years afterwards became a local preacher. In 1844 he went to Richmond College, but

was quickly sent out into a circuit. He was a great orator, and his popularity as a money-raising preacher and lecturer, though, through his great spirituality and humility, it did not hurt his soul, shortened his life. Five times President of the Canadian, and once of the English, Conference, he kept through all public and private work the faith of a little child. He died, worked to death by Methodist congregations, in 1881. (He is not the only great man that the Christian Churches have sacrificed in this way.) Mr. Stevenson says, 'In his popular career as a lecturer he delighted vast audiences in all parts of England and America.' In 1867 he published a volume of verse, in imitation of Keble's *Christian Year*, called *Sabbath Chimes*, and from this we have two hymns, 'Sweet is the sunlight after rain' (641), and 'We rose to-day with anthems sweet' (642).

BENJAMIN RHODES (1743-1815). He was converted under Whitefield's preaching in 1766, and became one of the second race of Methodist preachers. He wrote a long hymn on the Messiah, and the first and second parts of this form the hymns 'My heart and voice I raise' (102), and 'Jerusalem divine' (103). His nickname was the 'Sweet Singer,' and

wherever he went he used to teach the congregations new hymns and tunes.

GEORGE STRINGER ROWE wrote the hymn 'Cradled in a manger, meanly' (130). I dare say many readers will remember the set of new hymns that were published when Mr. Gunston's cartoons were new, and were sung at lantern lectures when the pictures were shown. This was one of the hymns.

JAMES SMETHAM (1821-1889) was a painter and essayist. He was a successful class-leader, and his spiritual influence over his members is not to be wondered at when one reads some of his hymns and poems. It is a pity that his 'Single wish' is not in the Hymn-Book, as well as 'While ebbing nature grieves' (817). One who saw his Bible tells how the margins were full not only of notes, but of small sketches to illustrate the teachings. He consecrated all his powers with all their might, that they 'in God's sole glory might unite.'

THOMAS BOWMAN STEPHENSON, D.D., the founder of the Children's Home and Wesley Deaconesses' Institution, was born 1839, and educated at Wesley College, Sheffield. He

has written many hymns for the children, and one of them is in the new Hymn-Book, 'Fading like a lifetime ends another day' (922); and now he has given us the deaconesses' hymn, 'Lord, grant us, like the watching five' (765).

J. E. VANNER, who wrote 'Morning comes with light all-cheering' (908), is the treasurer of the Children's Home.

A. H. VINE is a Wesleyan minister who has written many hymns which have appeared in the Methodist papers and magazines. One of these is 'O Breath of God' (243).

JUDGE S. D. WADDY (1830-1902), who wrote 'Jesus my Shepherd my want shall supply' (395), as well as being one of the ablest lawyers that ever conducted a case, was also a local preacher and a true servant of God. This hymn was sung in memory of him at the Musical Meeting at the Sheffield Conference, 1904.

## VIII

### *MODERN CONTRIBUTIONS TO 'THE METHODIST HYMN-BOOK'*

#### *I. From the Church of England*

DEAN ALFORD was born in 1810, educated at Cambridge, and appointed to his first living in 1833. He became Dean of Canterbury in 1857, and held this appointment till his death in 1871. He wrote many hymns and translated others. We now have three of his hymns in our book.

'Come, ye thankful people, come' (942) is the most generally known of all his hymns.

'Forward! be our watchword' (619). First sung as a processional by the choir in Canterbury Cathedral, but of a far greater meaning than any procession in church.

'Ten thousand times ten thousand' (859). This was written as part of a pamphlet on the Lord's Prayer by Alford and Pickersgill in 1870.



JOSEPH ANSTICE was born in 1808, educated at Westminster and Oxford, became a Professor at King's College, London, and would no doubt have been a famous man but for his early death, which took place in 1836. He was a great influence for good in Mr. Gladstone's college life. He left several books of poems and a few hymns, which were all dictated to his wife from his sick-bed in his last illness. The best known of these is 'O Lord, how happy should we be' (508). This was first known as a child's hymn, but now has passed into general use.

SIR HENRY BAKER was born in 1821, and became a clergyman in 1851. He wrote in all thirty-three hymns, and of these we have four.

'Lord, Thy word abideth' (268), which, as well as being well known in all English-speaking countries, has been translated into German by Miss Winkworth. It is often taken for a German hymn turned into English.

'Praise, O praise our God and King' (938), which is an altered version of Milton's 'Let us with a gladsome mind,' and was the only version of that hymn which the Methodists had until this new Hymn-Book.

'The King of love my Shepherd is' (72) is the best known of all Baker's hymns, and

we are glad to welcome it in the Hymn-Book. The third verse of this hymn, 'Perverse and foolish oft I strayed,' was the last utterance of its author before he went to 'Sing Thy praise within Thy house for ever.'

'We love the place, O God' (657). This hymn for the beginning of public worship has had to have some verses left out to fit it for Nonconformist use. Baker adapted it from a hymn by William Bullock.

SABINE BARING-GOULD is better known as a novelist than a hymn-writer. He is a very versatile man, having written novels, other stories, lives of the saints, books on belief, &c., as well as having collected many old songs and brought them to public knowledge. He was born in 1834, and became a clergyman in 1864; and now is rector of a parish in Devon. Of his hymns we have the most popular, 'Onward! Christian soldiers' (455), written as a processional in 1865; the translation of Ingemann's hymn, 'Through the night of doubt and sorrow' (628); and 'Now the day is over' (884), one of the favourites among children's hymns.

CHARLES CHRISTOPHER BELL, the writer of 'Jesus, who callèdst little ones to Thee' (878),

is a chemist by trade, and has written other beautiful children's hymns, which are, oddly enough, used in Nonconformist Sunday schools more than in Church ones.

CHARLES DENT BELL was born in 1818, and became a clergyman in 1842. He has written many poems and hymns, of which we have one, 'Be with us, gracious Lord, to-day' (664).

EDWARD HENRY BICKERSTETH, born 1825, took orders in 1848, and in 1885 was made Bishop of Exeter. He published many works, chiefly poetical, and was a most successful compiler of hymn-books, the chief of which is *The Hymnal Companion to the Book of Common Prayer*, the Low Church hymn-book, destined to become more popular, if one may prophesy, owing to the extreme High Church tendency of the last new *Hymns Ancient and Modern*. His hymns generally are full of quiet power, and deal more with the individual soul than with the mass of the people. His best hymns, therefore, are very fit for private devotional use.

'O God, the Rock of Ages' (815) was written to be used the Sunday after Christmas.

'Peace, perfect peace' (404) is one of the set of five 'Songs in the House of Pilgrimage,'

and was written in 1875. It was a great favourite with Queen Victoria.

'Stand, soldier of the cross' (725) is for use at an adult baptism. It is often used at a service for the recognition of new members, or at the close of a mission.

THOMAS R. BIRKS (1810-1883) was a clergyman who wrote many biblical, scientific, and other works, and some few hymns. 'O King of mercy, from Thy throne on high' (623) is from his pen.

JOHN ERNEST BODE was born in 1816, and died in 1874. He was a clergyman and a tutor at Oxford. He wrote 'O Jesus, I have promised' (412) as a Confirmation hymn, but it is of great use in services for the young, and especially at junior class-meetings and Wesley Guilds.

WILLIAM ST. HILL BOURNE, born 1846, is a clergyman, and greatly interested in foreign missionary work. His best-known hymn is 'The sower went forth sowing' (943), written for use at a harvest festival, but also used as a funeral hymn.

WILLIAM BULLOCK, the writer of 'We love the place, O God,' adapted and altered by

Baker, was born in 1798, and died, after a life mostly spent in missionary work for the S.P.G., at Halifax, Nova Scotia, in 1874. All his hymns were written in the intervals of missionary work.

JOHN CHANDLER'S translations (hymns 661, 902, and 903) are noted in the chapter on Latin Hymns.

EDWARD CHURTON, born in 1800, took the office of clergyman in 1826. Before he died in 1874 he was Archdeacon of Cleveland. He has left some good hymns, and we have two of them, both renderings into verse of some of the Psalms : ' Earth, with all thy thousand voices ' (8), and ' Raise the psalm : let earth adoring ' (25). Mr. Stevenson says of this (and he is not fond of praising the hymns written by Churchmen), ' It is a song of expansive devotion, and has the right ring about it for the service of the sanctuary.'

EDWARD ARTHUR DAYMAN (1807-1890) was a college tutor for some years before and after 1835, when he became a clergyman. He wrote controversial and other books, and both translated and wrote hymns. ' O Lord, be with us when we sail ' (970) is the only hymn of his which we have.



WILLIAM C. DIX (1837-1898) has written many hymns, and some of them very good. He also wrote some fine Christmas carols.

'Come unto Me, ye weary' (287) might be sung as an answer to the hymn 'Weary of earth.'

'As with gladness men of old' (128) was written during an illness. It is in nearly every hymn-book.

'To Thee, O Lord, our hearts we raise' (944) is a harvest hymn.

HENRY DOWNTON (1818-1885) was a clergyman. He translated a number of hymns from the French, and wrote a few; and the one we have, 'Lord, her watch Thy church is keeping' (204), was written in 1867 for a meeting of the C.M.S. It is a good hymn for missionary meetings, though not put among the hymns for that special use in our book.

JAMES EDMESTON (1791-1867) was brought up as a Nonconformist, but joined the Church of England as soon as he was old enough to choose for himself. He was an architect, and the teacher of Sir Gilbert Scott. He wrote nearly two thousand hymns, mostly for children. We now have two of

these, 'Lead us, Heavenly Father, lead us' (625) written for the use of the children in an orphan asylum, and 'Saviour, breathe an evening blessing' (927). This was suggested to him by a sentence in Salte's *Travels in Abyssinia*, which reads, 'Last night their short evening hymn, "Jesus, forgive us," stole through the camp.'

JOHN ELLERTON (1826-1893) was a clergyman, and has written many good hymns and translated others. He uses simple words and simple images to convey lofty ideas.

'Behold us, Lord, a little space' (603); for a week-day service.

'Day by day we magnify Thee' (892); a children's hymn.

'God of the living, in whose eyes' (833); a burial hymn.

'Now the labourer's task is o'er' (836); for the same purpose.

'O Father all creating' (961); for a wedding.

'Our day of praise is done' (646).

'Praise to our God, whose bounteous hand' (974).

'Saviour, again to Thy dear name we raise' (644); the most well-known of all Ellerton's hymns.

‘ Shine Thou upon us, Lord ’ (761).

‘ The day Thou gavest, Lord, is ended ’ (645) was written for a missionary meeting, and, though more often used as an evening hymn, it is certainly very suitable to use when we are praying for those of our friends who are working under foreign skies.

‘ This is the day of light ’ (639).

‘ When the day of toil is done ’ (858) is another evening hymn.

CHARLES L. FORD (1830– ), a school-master now living at Bath, wrote ‘ Lord, from this time we cry to Thee ’ (748), a hymn on Christ the Guide of youth.

JOHN HAMPDEN GURNEY (1802–1862) was a clergyman, and wrote several hymns, of which the best known is ‘ We saw Thee not when Thou didst come ’ (117), on the blessedness of believing while seeing not, which is an alteration, so great as to make it almost a new composition, of a hymn by Miss Richter.

JAMES HAMILTON (1819–1896), a Scotch clergyman, who wrote ‘ Across the sky the shades of night ’ (937) to fit an old chorale introduced by Mendelssohn into his *St. Paul*, and to be sung at watch-night services.

JULIUS CHARLES HARE (1796-1855) wrote 'Day after day I sought the Lord' (357). He was one of the founders of the Broad Church, with Maurice, whose sister he married.

EDWIN HATCH (1835-1889) Vice-Principal of St. Mary Hall, Oxford, wrote the hymns 'Breathe on me, Breath of God' (244) and 'I dared not hope that Thou wouldst deign to come' (626). His hymns are better known among Nonconformists than in his own Church.

REGINALD HEBER was one of the sweetest hymn-writers of all time, and we could ill spare him from the Methodist Hymn-Book. Born in 1783, he was educated at Oxford, and became a clergyman in 1807. He was a poet when only a lad at school, and his Newdigate poem, written when in college, is one of the few prize poems that have become famous. For sixteen years he was rector of a country parish, and then went as missionary to India, a work that had always been in his mind. As Bishop of Calcutta he had the joy of ordaining the first Christian native, and of confirming forty-two people at Trichinopoly, in 1826. Immediately after

this service he died. His many hymns were all written before he went abroad. He tried to obtain official Church sanction for the use of the hymn-book which he had compiled, pointing out how great was the use of hymns among the Dissenters, and what a pity it was that the Church should be behind in this ; but the sanction was not granted.

‘ Bread of the world, in mercy broken ’ (738).

‘ Brightest and best of the sons of the morning ’ (127). This hymn has offended a great many people ; some because they took it as written in worship of a star, and others because they thought the metre was too like a solemn dance to be used in church. But it has won its way in spite of these criticisms.

‘ By cool Siloam’s shady rill ’ (877).

‘ From Greenland’s icy mountains ’ (770). It seems odd that this hymn was written before Heber was a missionary. But the spirit of missions was always in him, and this was written to be sung at services of the S.P.G., in 1819. The next year Heber was asked to go to Calcutta, and went. It was the day before Whitsunday that the hymn was written, at his father-in-law’s request, to be sung in church on the morrow.



He went into his room, and soon brought out the first three verses, with, 'Will this do?' Then he felt the sense was not complete, and wrote the fourth verse. So the congregation in Wrexham Church on that Whitsunday morning were the first to sing that song which has now become the battle-song of missionary workers throughout the whole world.

'God, who madest earth and heaven' (923). The first verse only of this hymn is by Heber, the second having been added by Archbishop Whately, as a free rendering of an old Latin prayer.

'Holy, holy, holy, Lord God Almighty' (28), a hymn for Trinity Sunday, is the best known of Heber's hymns, and is in nearly every collection of hymns.

'O Lord, turn not Thy face away' (329) is noted under the name of the writer in Chapter V.

'O Saviour, whom this holy morn' (125).

'Spirit of truth! on this Thy day' (242).

'The Son of God goes forth to war' (806). Most of the hymns for St. Stephen's day contain some allusion to the crown of martyrdom in a play of words on the name Stephen, which means a crown. Heber may also have thought of this. This will be known to many

as 'The Tug-of-War Hymn' mentioned in Mrs. Ewing's book, *The Story of a Short Life*. To those who do not know the book I will tell the tale in short. It is of a little lad who always meant to be a soldier and a hero, but met with an accident when only a child, and was a hopeless cripple. He made friends with a young officer who had won his Victoria Cross, and this young fellow and he were friends through the 'short life.' The boy vigorously strove to overcome all the irritability, and so on, that come to sick people, for the sake of being a good soldier, and, although a 'poor thing,' to be brave; and on the last Sunday morning of his life asked the chaplain of the regiment, whose church was near his room, to sing this hymn after the sermon, as he liked to hear the men 'tug' at it, and get ahead of the organist in the verse beginning 'A noble army, men and boys.' He also asked his friend the V.C. to go outside the church and sing loudly so that he could hear; but as he came to that verse—the young man was singing as loudly as he could, looking at the child's window and wondering at the crude taste that made the boy so delight in the hymn—he saw a hand come outside the window and draw down the

blind. This hymn has been taken by that organization for the help of the blind, crippled, and afflicted, known as the 'Guild of the Brave Poor Things,' as their song of hope.

W. W. How (1823-1897), who was Bishop of Wakefield, wrote many commentaries and other books, and several hymns. His hymns are all simple and full of enthusiasm.

'For all the saints who from their labours rest' (807). There are very few hymns which raise so great a feeling of enthusiasm in a big congregation as this.

'For all Thy love and goodness, so bountiful and free' (946).

'O Jesus, Thou art standing' (288) must surely have been suggested by Holman Hunt's picture of the 'Light of the World.' It is that picture told in verse.

'O Thou through suffering perfect made' (952).

'O Word of God incarnate' (267) is on the use of the Holy Scriptures.

'On wings of living light' (177).

'Summer suns are glowing' (939).

'To Thee, our God, we fly' (978).

'We give Thee but Thine own' (949) is a beautiful hymn to be sung before the collection is made.

WILLIAM J. IRONS (1812-1883) translated the *Dies Irae*, which see in Chapter IV.

JOHN KEBLE, the writer of the *Christian Year*, and a great High Churchman, could not well be spared from the Methodist Hymn-Book, and now he knows better than he did in this life what is meant by the Holy Catholic Church. Born in 1792, he went to Oxford in 1806, and only four years later won a 'double-first.' So he was a scholar of no mean rank. He was ordained in 1815; in 1827 he published the *Christian Year*, and wrote some of the *Tracts for the Times*, which he began to publish in 1833. His many hymns, though Julian does not think much of them, will always be popular, and would be difficult to spare.

'God, our hope and strength abiding' (670). Mr. Stevenson says, 'It is not unlikely that much of the bold descriptive language used here was derived from the many rough seas the author had witnessed in his oft-repeated walks around Mount's Bay, Cornwall.'

'O timely happy, timely wise' (901) is a part of a long poem in the *Christian Year*.

'Sun of my soul, Thou Saviour dear' (910) is the second verse of a poem beginning

' 'Tis gone, that bright and orbèd blaze,'  
and to be sung at sunset.

' The voice that breathed o'er Eden '  
(960).

' There is a book who runs may read '  
(85) refers to Rom. i. 20, and Gen. i.,  
which is the first lesson to be read in church  
on the Sunday for which the hymn was  
written. It is especially a hymn for early  
spring.

' When God of old came down from heaven '  
(229) is a Whitsuntide hymn.

BENJAMIN H. KENNEDY (1804-1889) is  
known as the head master of Shrewsbury  
School for thirty years. He wrote several  
hymns, nearly all of them versions of the  
Psalms, and we have three of these: ' Hear  
Thou my prayer, O Lord ' (509); ' Save  
me, O God; for Thou alone ' (428); and  
' O Thou God who hearest prayer ' (940).

JOHN KING (1789-1858), a clergyman at  
Hull, wrote ' When, His salvation bringing '  
(861).

CHARLES KINGSLEY (1819-1875), Rector of  
Eversley, is better known as a writer of  
stories and sermons than of hymns; yet he  
had among his poems several which rank



as hymns, and from them we have this one for Hospital Sunday use, 'From Thee all skill and science flow' (951).

HENRY FRANCIS LYTE (1793-1847) became a clergyman in 1815, and soon after that obtained the forgiveness of his sins, and the assurance of this made a great difference to his life and preaching. He wrote much poetry, and many good hymns came from his pen. His best-known hymn is 'Abide with me! fast falls the eventide' (911); and until last Christmas I thought that every one in England, whether they could read or no, knew at least the first verse of this hymn, if they knew no other: but last Christmas I met a very nice woman, wife of a coster at Stratford, who could not read and had never learnt any hymns, and to whom even this came as a novelty. It taught me that in our open-air meetings it is well to have every hymn given out verse by verse, and to have an attempt at very distinct pronunciation of the words. It was not written as an evening hymn, but as refering to the close of a lifetime. When Lyte wrote it, he was very near the close of his own life. It is very suitable to be sung at funerals.

‘ God of mercy, God of grace ’ (716).

‘ Jesus, I my cross have taken ’ (495).

‘ My spirit on Thy care ’ (398).

‘ O Lord, how good, how great art Thou ’ (58). Long after the writer’s death his parishioners would be found on Sunday nights after service, wandering along the sands singing his hymns, Mr. Stevenson says.

‘ O that the Lord’s salvation ’ (779).

‘ Pleasant are Thy courts above ’ (650) was written amidst much bodily suffering. A friend has called it ‘ the invalid’s hymn,’ and it certainly voices the feelings of many who are shut away from the privilege of going to chapel ; and it is of these we ought to think when we are singing it in chapel.

‘ Praise, Lord, for Thee in Zion waits ’ (7).

‘ Praise, my soul, the King of heaven ’ (13) is a more jubilant hymn than most of this writer’s.

WILLIAM D. MACLAGAN (1826– ) was a soldier before he was a clergyman, and was made bishop in 1878. He has only written a few hymns, and ‘ The saints of God ! their conflict past ’ (809) is the most famous of these.

RICHARD MASSIE (1800–1887) is better

known as a translator than a writer of hymns. We have one original hymn by him. 'Lord, who hast taught to us on earth' (578). It is four stanzas from his nine verses called 'A Prayer for Charity.'

HENRY HART MILMAN (1791-1868) was made Dean of St. Paul's in 1849. He had written many poems and books and even plays before this, having been a very brilliant youth at Oxford. It was he who began the great services 'under the Dome' that have made the cathedral famous. I am sorry that his fine hymn for a burial service, 'Brother, thou art gone before us,' is not in our book, but perhaps we are rich enough in funeral hymns.

'Lord, we sit and cry to Thee' (147). We have not too many hymns on the Miracles, and this should be more often sung than it is.

'O help us, Lord! each hour of need' (148).

'Ride on! ride on in majesty' (154) is the most popular hymn for Palm Sunday in the English language.

'When our heads are bowed with woe' (155). This is written about the miracle of raising the widow's son at Nain, and deals

entirely with the sad side of that story. There has always been a difficulty with hymn-book editors about the last line of the verses, and it has been altered in many ways, to escape singing what Milman wrote, 'Jesu, Son of Mary, hear!' We Protestants are too afraid of Jesus' mother sometimes; and 'Son of David' does not express the same feeling as the phrase, which is to remind our Lord of His human sonship, and not His descent from the king. When the new Presbyterian hymnal was being considered in committee, some one spoke, fearing 'that this hymn would tend to Mariolatry'; Dr. Robertson said indignantly, 'Only if our congregations consist exclusively of born idiots!'

JOHN S. B. MONSELL (1811-1875) was an Irish clergyman. He wrote, as well as some prose works, a good number of hymns. 'Christ is the foundation' (662) is a hymn for a stone-laying; and 'Lord of the living harvest' (760) for an ordination service.

JOHN MASON NEALE (1818-1866) was a delicate man who had often to leave England for his health, and had to live a very quiet

life, in which he wrote many translations of the hymns of the old churches. These are noted in the chapter on Latin Hymns. He wrote a good deal of prose as well, and some original hymns and poems. In fact, he wrote hymns when on his death-bed, and some were printed after he had gone. Many of these later hymns are about death and the grave, but are never in a spirit of sadness.

‘The foe behind, the deep before’ (180) is often taken for a translation, but it is an original hymn. Mr. Stevenson’s comment on this hymn, when in 1875 it found a place in our Hymn-Book, was: ‘This is one of the strangest productions in the book. Almost every verse has a different metre, and it is evidently intended for a congregation to sit and listen to the choir while it is performed. After a few years, plain Methodist people will be glad to have it changed.’ Which shows that it does not do to prophesy until you know! For what an outcry there would have been if this had been left out of the new book! It may also show us not to be too quick to condemn what we do not like in hymns and tunes in this new book; they may come into great favour yet.

‘Art thou weary, art thou languid’ (293), by Neale’s confession, contains so little of



the original Greek that it must be put among his hymns rather than translations. It is founded on an old hymn of the Greek Church, written by one Stephen the Sabaite, about 725 A.D.

‘ O Lord of hosts, whose glory fills ’ (659) is the only one of the hymns for a stone-laying that remembers the workmen in prayer, so should always be one of the hymns chosen.

Mr. Horder says, ‘ He always needed some previous fire at which to kindle his torch ; when that could be found, his success was indeed great.’

EDWARD OSLER (1798–1863) was a doctor and an editor. He was greatly interested in the work of the Society for the Promotion of Christian Knowledge. He wrote a good many books, and several hymns. ‘ O God, the help of all Thy saints ’ (671) on Psalm x.

GREVILLE PHILLIMORE (1821–1884) compiled a good hymn-book for the use of his own parish, and in this were several hymns of his own. ‘ Every morning mercies new ’ (906) is his.

FOLLIOTT S. PIERPOINT (1835– ) wrote ‘ For the beauty of the earth ’ (24) as a hymn

for Holy Communion or a flower service. It is more useful for the latter purpose.

EDWARD H. PLUMPTRE (1821-1891) rose to a high position as preacher and writer soon after he took orders. He wrote mostly hymns for special occasions, like the one we have for Hospital Collection day, 'Thine arm, O Lord, in days of old' (953).

THOMAS B. POLLOCK (1836-1896). He was a clergyman, and a most successful compiler of musical litanies. 'Jesus, with Thy Church abide' (718) and 'Spirit blest, who art adored' (253) are two of these.

FRANCIS POTT (1832- ) is a clergyman who has translated some hymns from the Greek and Latin, and written a few. 'Angel voices ever singing' (658) is his best-known hymn, and was written for the dedication of an organ, or a choir festival.

RICHARD H. ROBINSON (1842-1892) wrote the evening hymn 'Holy Father, cheer our way' (647).

ARTHUR P. STANLEY, the 'Arthur' of *Tom Brown's Schooldays*, and afterwards Dean of

Westminster, was born in 1815. Educated at Rugby and Oxford, he gained all sorts of honours at the University ; and as a professor and chaplain, as well as later when he was dean, he always won respect for his saintly life and blameless character. He is not so well known as a hymn-writer as in other walks of literature, but of his fourteen hymns most are good, though not so poetical as often his prose is !

‘ Lord ! it is good for us to be ’ (144) was first published in an article on the Transfiguration in *Macmillan’s Magazine*. Stanley was pleased when this hymn was included in the Wesleyan Hymn-Book. He had often wished to preach in Wesley’s Chapel, but though this was not to be, his hymn has been sung there and in other Methodist chapels with great gladness, many a time.

‘ He is gone—beyond the skies ’ (184) was written at the request of a friend whose children had complained that there were so few hymns suitable for Ascension Day.

SAMUEL J. STONE (1839–1901) was a clergyman who wrote many hymns and other sacred poems.

‘ O Thou before whose presence ’ (955).

‘ The Church’s one foundation ’ (679) was

written when the teachings of Bishop Colenso were troubling the Church of England, and to commemorate the noble defence of the faith that was made by Bishop Gray. Verse 3 has special reference to this.

‘ The old year’s long campaign is o’er ’ (934).

‘ Weary of earth and laden with my sin ’ (356) was written for a mission in the author’s parish during Lent. It is a favourite penitential hymn, though it may be questioned whether any one ought to sing ‘ Weary of earth.’

HUGH STOWELL (1799–1865) was a Manchester clergyman, and a popular and effective preacher. He wrote many tracts and some good hymns.

‘ From every stormy wind that blows ’ (702). The last verse of this hymn, not in our book, may be of interest :

O let my hand forget her skill,  
My tongue be silent, cold, and still,  
This throbbing heart forget to beat,  
If I forget the mercy-seat.

‘ Jesus is our Shepherd ’ (868) was written for the Sunday-school anniversary of Christ Church, Salford.

JOHN ADDINGTON SYMONDS, the historian

(1849-1893), was a great friend of Robert Louis Stevenson, who speaks of his conversational powers. He wrote the hymn of prophecy, 'These things shall be! a loftier race' (980). Perhaps only a student of history could have written it.

LORD TENNYSON (1809-1892) probably little thought when he wrote 'Crossing the Bar' (819) that it would ever be used as a hymn.

GODFREY THRING (1823-1903) was brother to the great head master of Uppingham, and was Prebendary of Wells Cathedral. He wrote a great many hymns.

'Crown Him with many crowns' (208) is an adaptation, so altered as to be nearly an original hymn, from a hymn by Matthew Bridges. Now it is in our book it ought to become as popular as the other Coronation hymn, 'All hail the power.'

'Fierce raged the tempest o'er the deep' (146).

'From the eastern mountains' (129).

'Lord of power, Lord of might' (898) is based on the Collect, 'Lord of all power and might, who art the Author and Giver of all good things; graft in our hearts the love of



Thy name, increase in us true religion, nourish us with all goodness, and of Thy great mercy keep us in the same; through Jesus Christ our Lord.'

'Saviour, blessed Saviour' (621) has for motto, 'Pressing onwards.'

'The radiant morn hath passed away' (921).

'Thou to whom the sick and dying' (950); for hospitals.

HENRY TWELLS (1823-1900) is known for the hymn 'At even, ere the sun was set' (916) even more than for his work as a clergyman. The hymn is based on the story of Christ healing the sick at the end of the Sabbath, so soon as by the Jewish law the people were allowed to carry to Him those who could not walk. The bodily healing is beautifully turned into a parable of the spiritual healing needed by the congregation present.

RICHARD WHATELY (1787-1863) is better known as a writer on Christian Evidences than a hymn-writer. He is responsible for the second verse of 'God, who madest earth and heaven (923).'

WILLIAM WHITING (1825-1878) was for

some years the master of the Choristers' school at Winchester. He wrote a few other hymns, but the best is 'Eternal Father! strong to save' (967), which has become the standard hymn of prayer for those at sea.

ISAAC WILLIAMS (1802-1865): see Chapter III.

CHRISTOPHER WORDSWORTH (1807-1885) was the bishop who has been quoted as objecting to the singing of 'subjective hymns,' such as 'Jesu, Lover of my soul,' in a public assembly; we need not be surprised therefore that his hymns have no intense personal feeling about them, and might easily be sung by any one, without much thought. 'He did not in writing hymns select a subject which seemed to him most adapted for poetical treatment, but felt himself bound to treat impartially every subject, and branch of a subject, that is brought before us in the Church's services, whether of a poetical nature or not. The natural result is that his hymns are of very unequal merit,' Julian says.

'Gracious Spirit, Holy Ghost' (579) is his hymn about Charity. It is a mercy that we have not the absurd verse about the 'gold and silver wing' in this hymn. That would

have been too much for one's sense of the ridiculous.

'Hark! the sound of holy voices' (810).

'See the Conqueror mounts in triumph' (187) and 'Holy Ghost, Illuminator' (188) form Bishop Wordsworth's Ascension Hymns. This hymn was first put into the Wesleyan Hymn-Book just at the time when its writer was trying to put a stop to Methodist preachers daring to call themselves 'Reverend.' However, that daring piece of 'insolence' has still gone on! His hymns are none the worse for his controversial ways.

'O day of rest and gladness' (640) is not a hymn until the last verse, as it has no word of praise to God till then. Unhappily we have eight more lines of it than we had before.

Bishop Wordsworth rather stultified his own objection to subjective hymns when he wrote 'O Lord of heaven, and earth, and sea' (948), in which the singer argues himself into giving to the collection!

## 2. *By Roman Catholics*

All the hymns we have written by English Catholics, except those by Miss Procter, are by men who have been brought up Protestants, and 'verted' to the Church of Rome

in after life. In fact, the bringing up of a Romanist does not tend to the making of good and singable sacred poetry.

EDWARD CASWALL (1814-1878) was from 1840 to 1847 a clergyman in the Church of England, but after his wife died he joined the Church of Rome. He translated three hymns which we have. (See the chapter on Latin Hymns.)

Caswall wrote one hymn which is in our book. It is 'Days and moments quickly flying' (837). It used to have as a last verse the lines :

As the tree falls, so must it lie,  
As the man lives, so must he die,  
As the man dies, so must he be,  
Through the long years of eternity,

but this has in later editions of the Church hymn-books been altered to the refrain as we have it. It is an odd refrain to have been written by a Romanist, at any rate !

FREDERICK W. FABER (1814-1863) was an English clergyman from 1837 to 1846, and then went over to Rome. His hymns were all written after this. He says that he began to write hymns feeling that there was a great

dearth of hymns for Catholics to sing, especially as should be understood by the poor. (Yes, the Church he had joined does not wish for understanding on the part of the poor!) In all he wrote about 150 hymns, and some of these are suitable for every one to sing, thus being 'Catholic' in the true sense of the word!

The great fault of his hymns is a certain want of reality, and a putting of feeling before faith—that will always go against them, especially in the minds of Methodists. This fault is very apparent in 'Hark! hark, my soul! angelic songs are swelling' (620). Popular though this is, it is hard to find out the meaning. Its sense seems to be lacking, and we sing it because it is 'pretty, though we don't know what it means'; surely not a sufficient reason for a hymn!

'My God, how wonderful Thou art' (54). It would be interesting to see how John Wesley would have altered this hymn!

'O come and mourn with me awhile' (162). This is a hymn written round the old refrain 'My Lord, my Love is crucified,' now altered in the hymn. Charles Wesley wrote hymn 160 on the same refrain.

'O it is hard to work for God' (458) voices a very common feeling; 'A trial of faith,'



the author calls it. It is stronger than most of his hymns.

‘ O Saviour, bless us ere we go ’ (643) is a very sweet evening hymn. It was written for use at the Brompton Oratory of which he was the founder.

‘ Was there ever kindest Shepherd ’ (71) is part of a hymn beginning :

Souls of men, why will ye scatter  
Like a flock of frightened sheep ?

It rather loses what sense it has by being cut up in this way. It is more sweetness than sense, like most of Faber’s hymns. One cannot expect strong, reasonable religious sentiment from the Church of Rome.

JOHN HENRY NEWMAN (1801–1890) was another great English Churchman led away by the false glamour of the Church of Rome, which he joined in 1845, after being an English clergyman for twenty-one years. He obtained nearly the highest honours in the Church of his choice, being made a Cardinal in 1879. He wrote many prose works, his *Apologia pro Vita Sua* being the greatest. His most famous hymn is ‘ Lead, kindly Light, amid the encircling gloom ’ (624), which was written before he left the Church

of England, and while he was on a tour in the South of Europe. He had had a fever in Sicily, during which he kept repeating, without knowing why, 'I shall not die, for I have not sinned against light.' Hindered from getting home as soon as he wished, and still weak from the fever, he tried to get calm for his soul by visiting churches in Sicily, but never was there for any services. At last he set off for home in an orange-boat, and while becalmed in the Straits of Bonifacio he wrote this hymn. So it was not written, as some have said, to voice his own indecision about joining the Church of Rome. He says he felt that God was leading him, and he did not know whither. He knew that he must live and not die, and he knew that God had some work for him in England, and he wrote this hymn in wonder what this work was. When people asked him what the two last lines meant, he said he did not remember.

'Praise to the Holiest in the height' (62) loses much by being turned into a hymn. As it was written it is a hymn sung not by human beings, but by the circles of angels that surround the Throne in the 'Dream of Gerontius,' Newman's great poem. Those verses which could only be sung by angels

are left out, and the result is a feeling of incompleteness. It was Mr. Gladstone's favourite hymn.

FREDERICK OAKELEY (1802-1880) translated 'O come, all ye faithful' (123).

THOMAS J. POTTER (1827-1873) joined the Catholic Church when a layman, and became a priest later. He was an eloquent preacher, and wrote several books. His best hymn is 'Brightly gleams our banner' (887). We do not sing the whole of this hymn, as it contains verses of praise to Mary and Joseph! The version of it we have is hardly to be recognized by those who sing the Romanist one, only the first verse and part of the second being the same.

RAWES, H. A. Hymn 251 is written by this author.

### 3. *By Nonconformist Writers*

THOMAS BINNEY (1798-1874) was a Congregational pastor for many years. He wrote 'Eternal Light, Eternal Light' (51) in 1820, and it was sold for the benefit of some charity. It was suggested by a walk home after preaching, on a brilliant starry night.

HORATIUS BONAR (1808–1889). A minister of the Established Church of Scotland, he left this at the Disruption in 1843 and became a minister of the Free Church. In 1883 he was Moderator of the General Assembly of the Free Church of Scotland. His hymns are very numerous, and full of spirituality and reflection; they also teach truth and Christian doctrines as very few besides Wesley's do.

'A few more years shall roll' (838) was entitled by the writer 'A Pilgrim's Song.' It has been a great favourite with many of God's people during sickness.

'Fill Thou my life, O Lord, my God' (567) is a joyful psalm of praise, and takes in the idea of the prayer 'That we show forth Thy praise, not only with our lips, but in our lives, by giving up ourselves to Thy service, and by walking before Thee in holiness and righteousness all our days.'

'Go, labour on; spend, and be spent' (608) was written as a missionary hymn.

'Here, O my Lord, I see Thee face to face' (735) has been objected to as too 'churchy,' but it is by a very stanch Nonconformist.

'I heard the voice of Jesus say' (361) is one of the mission 'hymns' we now have in the ordinary book.

‘ I lay my sins on Jesus ’ (881) was entitled ‘ The Fullness of Jesus.’

‘ O Love of God, how strong and true ’ (70).

‘ Rejoice and be glad ! the Redeemer hath come ’ (384) was written for use in Sankey’s *Songs and Solos* in 1875. It is now one of the favourite hymns of gladness, and we welcome it in the new book.

‘ Thy way, not mine, O Lord ’ (484). One of the first things I looked for in the new book was to see if the other verse was given, but I am sorry to say it is not. It runs :

Choose Thou for me my friends,  
My sickness or my health ;  
Choose Thou my cares for me,  
My poverty or wealth.

‘ When the weary, seeking rest ’ (666) has long been a favourite in the Sunday school, and will be popular in the chapel too.

JAMES D. BURNS (1823–1864) was a Presbyterian minister, and a man of very delicate health. He wrote some beautiful poems, and a book of hymns for every evening in the month, and from this book the hymn ‘ Hushed was the evening hymn ’ (876) was taken.

JOHN BURTON (1803–1877) was a cooper



at Stratford, and a deacon of the Congregational chapel which he attended. He wrote a book of hymns for little children, and from this comes 'Saviour, while my heart is tender' (882).

JOSIAH CONDER (1789-1855) edited the first Congregational hymn-book in 1836, and to this he gave fifty-six of his own hymns. 'His hymns are marked by much elevation of thought, expressed in language combining both force and beauty' (*Julian*).

'Bread of heaven, on Thee I feed' (737) is his Communion hymn.

'Grant, O Saviour, to our prayers' (981).

'O God, to whom the faithful dead' (804).

THOMAS G. CRIPPEN (1841- ) is a descendant of a Huguenot family, and a Congregational pastor. He wrote the hymn 'O God, who holdest in Thy hand' (977), 'to be sung before a Parliamentary Election.' If we always took our politics in the spirit of this hymn, we should see a great change in England.

SIR EDWARD DENNY (1796-1889) was a member of the Plymouth Brethren, and wrote many hymns for their use; and several of

these have found their way to the hymn-books of other Churches—one of them to ours: 'Light of the lonely pilgrim's heart' (203), for missions. Mr. Horder says, 'We see how the Christian spirit stretches over all the dividing and narrowing enclosures of doctrinal forms.'

THOMAS H. GILL (1819— ) is a Unitarian by bringing up, but more than that in creed now. His tastes were formed on the hymns of Dr. Watts, but he surpasses him in breadth of feeling.

'Lord, in the fulness of my might' (883) is founded on Oliver Cromwell's saying, 'How good it is to close with Christ betimes!'

'Lord, Thou hast been our dwelling-place' (813) was begun when he was in Switzerland, 'among the Waldenses,' and is, to us, their national hymn. When we think of all that the Protestants there have had to suffer, we can see how this hymn fits them; but does it not also fit us? We have a heritage of godliness to maintain, and to pass on to the next generation.

'We come unto our fathers' God' (96) has some of the same feelings in it as the last-named.

'Lord God, by whom all change is wrought'

(52) has for motto the words of St. Augustine, 'Changeless, and changing everything.'

CORNELIUS ELVEN (1797-1873) was for many years pastor of a Baptist church at Bury St. Edmunds. While holding a series of revival services in his own church, the hymn 'With broken heart and contrite sigh' (316) came as an inspiration to him. It was taken up by his people, and became popular; but he seems never to have written another hymn.

FREDERICK W. GOADBY (1845-1880) was a Baptist minister. He wrote a few hymns, and among them 'O Thou whose hand hath brought us' (665).

THOMAS T. LYNCH (1818-1871) was a Congregational minister, often laid aside by illness, and in that enforced leisure writing hymns. He had always a good influence on the students who used to go and hear him, and his hymns will last as valuable contributions to the sacred song of the last century. They are all marked with great spirituality, and with the sadness, yet not hopelessness, of a delicate man. We only have from his pen, 'Gracious Spirit, dwell with me' (252),

a Whitsuntide hymn ; and 'Dismiss me not Thy service, Lord' (606), an invalid's hymn.

PASTOR THEODORE MONOD (1836- ), writer of 'O the bitter shame and sorrow' (568), a pastor in the Reformed Church of France. He was educated for his work in America, and this hymn was first popular there.

'I lift my heart to Thee' (431) is by CHARLES EDWARD MUDIE, the founder of Mudie's Library. He was born in 1818, and died in 1890. He made a collection of his poems in 1872, and published it under the name of *Stray Leaves*.

GEORGE RAWSON (1807-1889) was a solicitor at Leeds, who assisted at the compilation of a book of hymns for the use of the Congregationalists, of which Church he was a member. He also helped with a Baptist hymn-book, and in this some of his own first compositions appeared.

'By Christ redeemed, in Christ restored, (739) is his beautiful hymn for the Lord's Supper.

'God the Lord is King : before Him' (45) is a fine psalm version.

‘Come to our poor nature’s night’ (238) is for Whitsuntide.

‘God the Father, be Thou near’ (918).

ANDREW REED (1787-1862) was a Congregational minister in London. He was a founder of the London Orphan Asylum and other kindred institutions, and during years of his life was compiling a hymn-book, for which he wrote some good hymns. The best-known is ‘Spirit divine ! attend our prayers’ (254), which was written in 1829 for a specially appointed day of prayer in London, with a view to promoting a revival of religion.

JAMES G. SMALL (1817-1888) was a minister of the Free Church of Scotland. He wrote ‘I’ve found a Friend ; O such a Friend’ (380), which was afterwards inserted in Sankey’s book, and so obtained wide popularity.

THOMAS R. TAYLOR (1807-1835) was a Congregational minister, and has left us a few hymns, the best-known of which is ‘I’m but a stranger here’ (632). It was written to the tune ‘Robin Adair.’

RALPH WARDLAW (1779-1853) was an



eminent Scotch divine, and has left several hymns. He also compiled a hymn-book for the Church of Scotland. 'Christ, of all my hopes the ground' (108) is his best-known hymn.

JOHN R. WREFORD (1800-1881) wrote 'Lord, while for all mankind we pray' (976). He was a Presbyterian minister, and a school-master.

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A few miscellaneous hymns, or those about which I can find no information in any of the books to which I have had access, are the following ; as to whether their writers were Churchmen or Nonconformists I do not know.

WILLIAM H. GILL (1839- ) has been for long a student of Manx National MSS., and found among the melodies of that land one to which he wrote the words 'Hear us, O Lord, from heaven, Thy dwelling-place' (947). The tune of this is very like other Manx ones in its harmonies and cadences.

W. S. PETERSON wrote hymn 954, 'O Thou whose chosen place of birth,' with Mrs. Armitage.

'Praise the Lord ! ye heavens, adore Him'

(10) is from the hymn-book used at the Foundling Hospital, London ; not in the book itself, but in a four-leaved tract that was pasted at the end of the edition used in 1796. It has since been used in all English-speaking countries ; and although its authorship is unknown, it is a favourite hymn.

‘ O Sun of righteousness, arise ’ (522) and ‘ Onward, brothers, onward ’ (957) are also by unknown authors.

## IX

### *HYMNS FROM AMERICA*

JAMES W. ALEXANDER (1804-1859), Presbyterian minister in New York, translated from the German 'O sacred Head, once wounded' (163). See the chapter on Latin Hymns.

PHILIP BLISS, the forerunner of Mr. Sankey, was born in 1838, and was in the employment of Dr. Root, the musician. In 1874 he joined Major Bliss in evangelistic work, and was engaged in this work till his death in a railway accident in 1876. He wrote 'Man of sorrows—what a name' (169), in 1875, as an illustration for the monthly notes on the International Lessons.

PHILLIPS BROOKS (1835-1893) was Bishop of Massachusetts. He was of Puritan ancestry, and born and baptized a Unitarian; but his parents joined the Episcopal Church in his early youth, and in that he was brought

up. One biographer says of him, 'What was most distinctive in his character is the breadth and wealth of his humanity.' He was notably one of the best *friends* who ever lived; his letters to children he knew, his diaries and notebooks, all show how the personality of others attracted him. He was the preacher of hope. The part of his work that will last longest is his Yale Lectures on Preaching. Of his hymns we have one, 'O little town of Bethlehem' (864).

WILLIAM C. BRYANT (1794-1878), one of the greatest American poets, during his long life wrote at intervals many hymns. They were mostly written for Unitarian hymn-books, and many of them are not known in this country; but among them is 'Look from Thy sphere of endless day' (764), a missionary hymn.

ARTHUR C. COXE (1818-1896), a clergyman, and, later, Bishop of New York, wrote one of the finest missionary hymns that is in any collection: 'Saviour, sprinkle many nations' (768). He began to write this on a Good Friday when he happened to be in England.

SAMUEL DAVIES (1723-1761) was Jonathan

Edwards's successor in the headship of the New Jersey Presbyterian College in 1753; and he has left some volumes of sermons, and a few hymns, the latter somewhat heavy, but among them there is the wonderful hymn 'Great God of wonders! all Thy ways' (68).

GEORGE W. DOANE (1799-1859) was a Church clergyman, and, later, Bishop of New Jersey. He wrote some beautiful hymns, and among them 'Thou art the Way; by Thee alone' (113).

GEORGE DUFFIELD (1818-1888), a Presbyterian minister, heard of the last dying word of a young clergyman, 'Tell them to stand up for Jesus; now let us sing a hymn.' It was thought that, as this young man had been a great friend to the cause of the negro, he meant that they were to stand up for these oppressed ones; but the train of thought started in Mr. Duffield's mind led him to write 'Stand up! stand up for Jesus' (462).

TIMOTHY DWIGHT (1752-1817) was an army chaplain, and, later, a pastor, and then President of Yale University. He was one of the earlier of American hymn-writers, and we have of his 'We love Thy kingdom, Lord' (299).



WASHINGTON GLADDEN (1836- ) is a Congregational minister, and has been editor of certain religious magazines in New York. He wrote 'O Master, let me walk with Thee' (605) for one of these.

OLIVER WENDELL HOLMES (1809-1894) was a doctor and professor at Harvard University. His prose works are better known than his poetry, and he only wrote a few hymns. He was a member of the Unitarian Church.

'Lord of all being, throned afar' (23) is a hymn for a sunny day, and might go with a sermon on the 'Father of lights.'

'O Love divine, that stooped to share' (497).

'Thou gracious God, whose mercy lends' (897) is a hymn for family gatherings, and might well be chosen at reunion or 'old scholars' gathering.'

FREDERICK L. HOSMER (1840- ), a Unitarian minister, wrote 'O Thou who art of all that is' (413).

DANIEL MARCH (1816- ), a Congregational minister, wrote that fine missionary hymn 'Hark! the voice of Jesus crying' (609).

RAY PALMER (1808-1887) was a Congregational minister, and a great evangelist. He wrote much in prose and verse, and some of his hymns have been a great blessing on this side of the water as well as on the other. We have 'Jesu, Thou joy of loving hearts' (111), which is translated from St. Bernard's hymn, and 'My faith looks up to Thee' (400). This he wrote when he was fresh from college, and while teaching in New York. It just voiced the feelings of his soul as he wrote, and he says he remembers he finished it with tears.

JEREMIAH E. RANKIN (1828- ) is a Congregational minister, and editor of some temperance papers. His hymns were written for these publications. 'God be with you till we meet again' (800) has become a classic for use at the departing of friends, and especially at the valedictory services for missionaries outgoing.

EDMUND H. SEARS (1810-1876) was a Unitarian pastor, and, though he left some volumes of sermons, will be better known by his hymn for Christmas, 'It came upon the midnight clear' (132). This song of 'peace on earth' is most needed by the Christian Church when there is 'war on earth.' I remember hearing

it sung with great solemnity the first Christmas after the outbreak of the Boer War.

JOHN GREENLEAF WHITTIER (1807-1892) was a Quaker. He began life as a farm boy and shoemaker, but later took to journalism. His poetical works were many, and will long be popular. He wrote in the cause of freedom, as did Longfellow, his friend. The hymns that are under his name have been compiled from his poems, and were for the most part not intended to be sung. However, the Christian Church is the gainer for the songs of the Quaker poet. 'Dear Lord and Father of mankind' (410) loses in its sense by the alteration in the second line. It is a prayer for calm, and was written 'Forgive our feverish ways,' not 'foolish.' It is a Quaker hymn, and full of a spirit we need nowadays in the great rush of life. How rarely one finds a soul still enough to hear God speak!

'Immortal love, for ever full' (118), and 'O Lord and Master of us all' (119), are parts of a long poem which begins with the verse 'Immortal love.'

'Who fathoms the eternal Thought' (820) is one of the most beautiful of contemplative hymns. Whittier said of his hymns, 'I am really not a hymn-writer, for the good reason

that I know nothing of music. A good hymn is the very best use to which poetry can be devoted, but I do not claim that I have succeeded in composing one.' We shall not agree with this !

SAMUEL WOLCOTT (1813-1886), missionary in Syria and afterwards missionary secretary for Ohio Home Missionary Society, late in life began to write hymns, and wrote over 200 ; and, among them, ' Christ for the world ! we sing ' (781). It was suggested to him by the motto of one of the Young Men's Christian Associations, ' Christ for the world, and the world for Christ.'

' Jesus, high in glory ' (870) is an American hymn, but its author is not known. It is in the *Sabbath School Harmonist*, published by the Methodist Episcopal Church.

## X

### *WOMEN HYMN-WRITERS*

SARAH ADAMS, the writer of 'Nearer, my God, to Thee' (430) was a member of the Unitarian Church. This will always have a place among the best-loved hymns. A good many editors have altered it to bring it more in harmony with their own church views, but this would not seem necessary. While it contains nothing of Christ, yet to those who have Christ in their hearts it has many times been made a blessing. The close of Mrs. Adams's life has been thus described : ' She wore away, almost her last breath bursting into unconscious song, as the gentle spirit glided from its beautiful frame.' An American bishop was once travelling through the wilds of Arkansas, driven from his family and home by the invading foe, and could not hear of their welfare ; and it seemed to him that clouds and darkness had completely overshadowed him. He drew near to an old log-cabin, almost falling to pieces with decay, and from



within he heard singing. Alighting from his horse he went in, for the song was that of an old woman singing 'Nearer, my God, to Thee.' There he found a poor old widow, in the midst of poverty, happy in God. He felt that if she could trust God in such want and discomfort, he must trust too, and he went on his way singing, and trusting God for his dear ones, as for himself.

MRS. ALEXANDER, the wife of an archbishop of Armagh, has written many well-known hymns. In *The Methodist Hymn-Book* we have seven of the best known :

- 'The golden gates are lifted up' (182).
- 'Jesus calls us : o'er the tumult' (286).
- 'Once in royal David's city' (863).
- 'There is a green hill far away' (869).
- 'Every morning the red sun' (873).
- 'All things bright and beautiful' (875).
- 'The roseate hues of early dawn' (919).

ELLA SOPHIA ARMITAGE gives us two hymns : 'O Lord of all, we bring to Thee' (886), a hymn for family worship ; and 'O Lord of hosts, the fight is long' (958), a temperance hymn ; as well as one verse of No. 954.

HARRIET AUBER, if she had never written

anything but 'Our blest Redeemer, ere He breathed' (235), would yet rank as a great hymn-writer. However, she has several other good hymns, though none so well known as this. She lived a quiet life in a little country place, and died there.

JANE BORTHWICK, who has given us two hymns, 'Thou knowest, Lord, the weariness and sorrow' (490), and 'How blessèd, from the bonds of sin' (607), was a Scotchwoman. She began her work in this direction by translating, with her sister, a set of German hymns. They are considered only second to Miss Winkworth's translations. The second of the two hymns mentioned above is a translation from Spitta, and the first an original hymn.

MARY BERTHA BRADFIELD, writer of 'Our Father, at Thy feet we bow' (493) is the sister of two Wesleyan ministers. She has written a volume of very sweet verse, from which this hymn is taken.

ANNE BRONTË, one of those three talented sisters of Haworth, did not write many hymns, and those she wrote were all in the minor key, which is not to be wondered at when one remembers her sickness. She died when she

was only thirty, and perhaps this hymn of faith amid adversity, 'I hoped that with the brave and strong,' was written when she realized that her life must be short. It is No. 816 in the new book, and will be a hymn more for family use than for congregational singing.

JANE MONTGOMERY CAMPBELL is responsible for our translation of the harvest hymn, 'We plough the fields, and scatter' (941). How good a translation this is may be judged when one takes the other, No. 523 in the *Sunday-school Hymn-Book*, and compares them !

MRS. ORMISTON CHANT, the well-known lecturer, has given us one hymn, and that a very beautiful one, 'Light of the world, faint were our weary feet' (627). This hymn follows on still further the thought that is in Newman's 'Lead, kindly Light,' and contains more hopeful and wholesome teaching.

ELIZABETH CECILIA CLEPHANE, the writer of 'There were ninety and nine that safely lay' (149), was a Scotchwoman. When her first hymns were published, her editor thus spoke of them: 'These footprints of one

whom the Good Shepherd led through the wilderness into rest may, with God's blessing, contribute to comfort and direct future pilgrims.' She died in 1869, at the age of thirty-nine, so did not see, in this world, what good was done by this hymn. Who that ever heard Sankey sing it can ever forget it? and who but Sankey could ever make his tune to it sound worthy? Now that we have a grand and fitting tune to the hymn, it ought to revive its usefulness. All her hymns were first published after her death.

ELIZABETH CODNER, who wrote 'Lord, I hear of showers of blessing' (331), was associated for years with the Mildmay Mission, and this hymn was suggested when she got the news of the great revival in Ireland, 1860. She tells of letters from all over the world speaking of good got from this hymn: from India of a young officer dying, and sending home his Bible with the hymn pasted in the fly-leaf as the means by which he was brought to God; of a poor outcast who, having had a letter sent her with this hymn in leaflet form enclosed, read it, and thought 'Jesus will accept "even me"'—then turned to Him, and He did not cast her out; of a choir-leader of sceptical tendencies, who was smitten by the

arrow of conviction one day while this was being sung, and when he came to the passage, 'Pass me not, O gracious Saviour,' could sing no more, but cried out 'Pray for me,' and gave himself to God.

ANNE ROSS COUSIN wrote 'The sands of time are sinking' (633) in 1857. It is founded on the last words of that saint of God—Samuel Rutherford.

FRANCES ELIZABETH COX, the translator of 'Jesus lives' (175), and of 'Sing praise to God who reigns above' (383), translated over fifty hymns into English from the German, including 'Who are these like stars appearing

JANE CREWDSON (1809-1863) wrote most of her hymns during a long illness. We have her hymn, 'There is no sorrow, Lord, too light' (195).

HENRIETTA OCTAVIA DOBREE wrote 'Safely, safely gathered in' (834).

MARY DUNCAN wrote 'Jesus, tender Shepherd, hear me' (885), that sweetest of all good-night hymns for children. She was the daughter of one and the wife of another Scotch



minister, and wrote this and other hymns for her own little ones, so that it is eminently a mother's hymn. She died when only twenty-five years old, and her mother wrote her memoir and gave her hymns to the world.

CHARLOTTE ELLIOTT, who wrote 'Just as I am, without one plea' (317), 'Christian! seek not yet repose' (453), and 'My God, my Father, while I stray' (485), was a great friend of Dr. Malan of Geneva, and it is thought that it was through his influence that she was led to write hymns, at any rate that they were of the kind they are. She was a great invalid, but an energetic writer. 'Just as I am' was printed in the *Invalid's Hymn-Book*. It has been translated into nearly every language, and has been, as her brother, himself a preacher, said, 'more useful than many sermons.' A poor girl who was taken off the streets into a Home was very much afraid that if it were known that she was a Roman Catholic she would be turned out again, so she kept this a secret, and this made her very reserved and even sullen in her bearing; but through the influence of this hymn she became a humble and penitent believer in the Lord. It came about in this way: A short service was held once a week,

and one time this was sung ; contrary to his custom, in giving it out, the minister read it all through, and the reiterated words ' O Lamb of God, I come ' reached her heart. The love of Jesus spake to her, and, doubting no more, she came to Him, and heard His voice say, ' Thy sins are forgiven thee.' Then she revealed her secret to those who were caring for her, and became altogether changed in her manner, and showed in every way how God had altered her life, which she had given to Him.

EMILY ELIZABETH ELLIOTT, the author of ' Thou didst leave Thy Throne ' (138), has written a good many other hymns ; and one book of hers, called *Under the Pillow*, is in large type, and meant especially for hospital and other patients.

SARAH FINDLATER was Miss Borthwick's sister, and joined her in translating German hymns. Of her translations we have ' O happy home, where Thou art loved the dearest ' (899).

ELLEN THORNEYCROFT FOWLER, now Mrs. Felkin, is better known as a novelist than as a hymn-writer. However, we have to thank her for a harvest hymn, ' Now the year is crowned with blessing ' (945).

ELIZABETH AYTON GODWIN, who wrote 'My Saviour, 'mid life's varied scene' (407), published other hymns, but this is the one in common use, and she wrote it when a girl in her teens.

DOROTHY F. GURNEY wrote 'O perfect love, all human thought transcending' (962)—one of the most beautiful marriage hymns—to be sung at her sister's wedding.

KATHERINE HANKEY wrote 'Tell me the old, old story' (150) in 1866. It was then published in two parts, 'The story wanted' and 'The story told.' What we have is the first part.

FRANCES RIDLEY HAVERGAL. We have now come to the best known, most prolific, and most popular woman hymn-writer. She was the daughter of a clergyman, who himself wrote some good hymns. We have ten of her hymns in this book :

'I am trusting Thee, Lord Jesus' (403).

'I bring my sins to Thee' (402).

'I could not do without Thee' (405).

'In full and glad surrender' (569).

'Lord, speak to me, that I may speak' (762).

'Master, speak! Thy servant heareth' (763).

‘ Take my life, and let it be ’ (566).

‘ Tell it out among the heathen ’ (782).

‘ Thy life was given for me ’ (330).

‘ Who is on the Lord’s side ’ (463).

‘ I am trusting Thee ’ was the author’s favourite, and was found in her pocket-book after her death. Hymn 330 was written in another form—as it appears in Sankey’s *Songs and Solos*, ‘ I gave My life for thee.’ It was suggested by a picture of Christ on the cross that Miss Havergal saw with the motto beneath—‘ I did this for thee ; what hast thou done for Me ? ’ She was very weary at the time she saw this picture, but the lines were suggested to her so strongly that she had to write them then and there. She thought them so poor after reading them over that she threw them into the fire, but they fell out and were preserved by her father, who thought better of them.

‘ Lord, speak to me ’ is headed ‘ A Worker’s Prayer,’ and has for motto, ‘ None of us liveth to himself.’

‘ Take my life ’ will probably always be the favourite among her hymns. She wrote it while staying in a house where she had the conversion of the family greatly at heart. She writes : ‘ I prayed, “ Lord, give me all in this house,” and He just did ! Before I

left the house every one had got a blessing. I passed most of the night in prayer and renewal of my own consecration ; and these little couplets formed themselves and chimed in my heart, one after another, till they finished with " Ever, only, all for Thee." "

HESTER PERIAM HAWKINS published in 1885 a book called *The Home Hymn-Book*. To this she contributed seven hymns. ' Heavenly Father, Thou hast brought us ' (629) is one of these.

ANNIE SHERWOOD HAWKS is an American, and wrote ' I need Thee every hour ' (456).

EDITH J.'s hymn, ' Father, who art alone ' (964), was first printed in *The Home Hymn-Book* mentioned above.

MARY ANN LATHBURY, the writer of ' Break Thou the bread of life ' (263), and ' Day is dying in the west ' (924), is an American. The former of these hymns was written for the Chautauqua literary and scientific circle, in 1880 ; the other at Dr. Vincent's request, as a vesper hymn.

JEMIMA LUKE, now an old lady of ninety-one years, takes away every possibility of a



woman who writes hymns being considered a mere visionary, for she is, and has been since the beginning of the movement, a Passive Resister ! Her sweet hymn, ' I think when I read that sweet story of old ' (866), was written in 1841, while she was travelling in a stage-coach, and was meant for use in the village school near her father's home. She never dreamed that it would be sung by English-speaking children all over the world !

EMILY MILLER, the writer of ' I love to hear the story ' (867), is another American writer.

ELIZA FANNY MORRIS, who wrote ' God of pity, God of grace ' (667), began to write early in life, gaining a prize for a poem on kindness to animals, offered by the Band of Hope. She called this hymn ' A Prayer in the Temple ' when she first published it.

MARIANNE NUNN wrote ' One there is above all others ' (872). It was written to adapt Newton's hymn, ' One there is above all others, Well deserves the name of Friend,' so that it might be set to an old Welsh tune, ' Ar hyd y nos,' and the adaptation has become better known and better liked than the original !

FRANCES MARY OWEN, writer of 'When Thy soldiers take their swords' (749), was a schoolmaster's wife, and wrote it to be sung by the boys in her husband's house, and we shall find it a good hymn for boys.

ADELAIDE ANNE PROCTER was Barry Cornwall's daughter, so she may have inherited some of her poetic talent. She wrote many beautiful poems, and three of her hymns are in this book: 'My God, I thank Thee, who hast made' (379); 'I do not ask, O Lord, that life may be' (494); and 'The shadows of the evening hours' (920). Her hymns and poems are all of the plaintive order, and perhaps are more valued by people in sickness than in health; but no one who has heard the hearty way in which 'My God, I thank Thee' is sung on the Co-operative holidays, or on the Wesley Guild holidays, can ever have aught but a joyous association with it. Miss Procter was a Roman Catholic, which may partly account for the plaintive tendency of her hymns.

CHRISTINA ROSSETTI, a far greater poetess than any we have yet named, was a sister of Rossetti the poet and painter; but her life was never marred by the sad lapses into vice

and sensuality that some would have us believe are a necessary evil to those born with the artistic temperament. The hymn of hers that we have in the new book, 'None other Lamb, none other Name' (520), set to noble and worthy music by Mr. Wiseman, is not her best-known hymn, but one may safely prophesy that it will pass into the prayers of many Methodists.

I cannot find anything about MRS. M. RUMSEY, the writer of 'Jesus, when He left the sky' (865), except that she wrote it. This seems a pity, for surely this dear little hymn has a story. However, I will tell a true story about it. In a minister's family, the little eldest child learnt this hymn before she could speak plainly, or understand what it meant. When she did understand it, being then of the mature age of three, she one Sunday night refused to sing it, putting instead words of her own, and singing, 'Little ones like Johnny, like Johnny; little ones like Johnny' (her baby brother). She is wiser now.

ANNE SHEPHERD wrote 'Around the throne of God in heaven' (888); and it is doubtful if she would recognize her own hymn if she heard the amazing chorus that is appended

to it in the new book ! The hymn has been translated, not only into many civilized languages, but into Bechuana.

ANNE STEELE was a writer of the eighteenth century. Nearly all her writings are of a devotional character, and her hymns were first sung by the Baptist Church. In her early work she signed herself 'Theodosia.' She suffered much from delicacy of health and from a great sorrow, and yet her hymns are many of them most cheerful. We have four of them :

' Almighty Maker of my frame ' (818).

' Father of mercies, in Thy word ' (255).

' Great God, this sacred day of Thine ' (637).

' When I survey life's varied scene ' (486).

' Almighty Maker ' may be considered as founded on personal experience. It had originally more verses, but we have the strongest. ' When I survey life's varied scene ' was in the old book, beginning at the third verse, as ' Father, whate'er of earthly bliss,' but now we have the reason given for the resignation shown. So that we have just the same selection of hymns by this lady as in the old book.

SARAH GERALDINA STOCK, writer of ' Lord,

Thy ransomed Church is waking ' (780), is related to Mr. Eugene Stock, of the Church Missionary Society. We are therefore not surprised to find her as a writer of missionary hymns. The full list of her hymns reads like a directory of missionary literature, as they have been published in *India's Women*, *The Church Missionary Gleaner*, &c. This particular hymn was written for the London February Mission, 1874.

EMMA TOKE wrote 'Thou art gone up on high' (183), and at first published it anonymously, in 1851. It is very extensively in use in all English-speaking countries.

ANNA LETITIA WARING, who wrote 'Father, I know that all my life' (602), 'In heavenly love abiding' (409), and 'My heart is resting, O my God' (432), had an uncle who also wrote hymns, though not so well known as hers. 'Father, I know' is the most popular of her hymns. 'My heart is resting' is based on Lam. iii. 24. Not many hymns have been based on texts from this book, and certainly very few have this ring of happy trust about them. Miss Waring's hymns are in the major key, not like Miss Procter's.





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